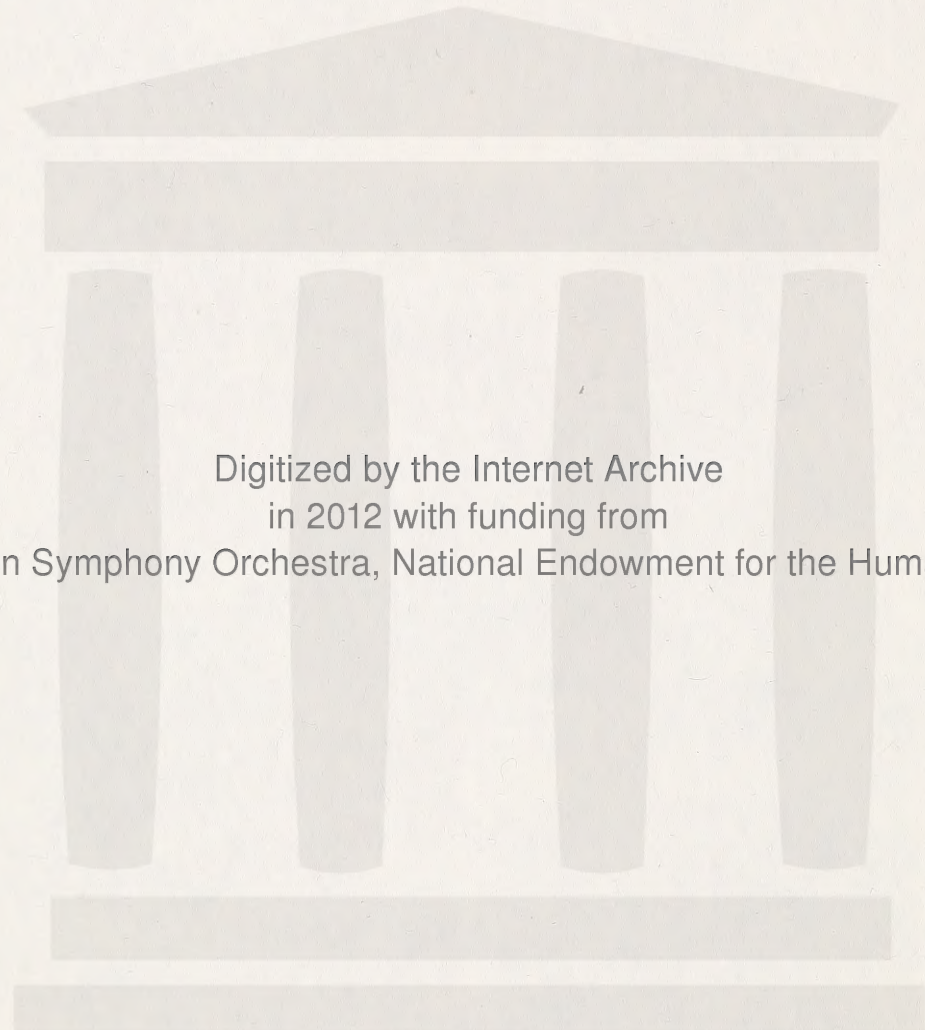


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# Boston Symphony Orchestra

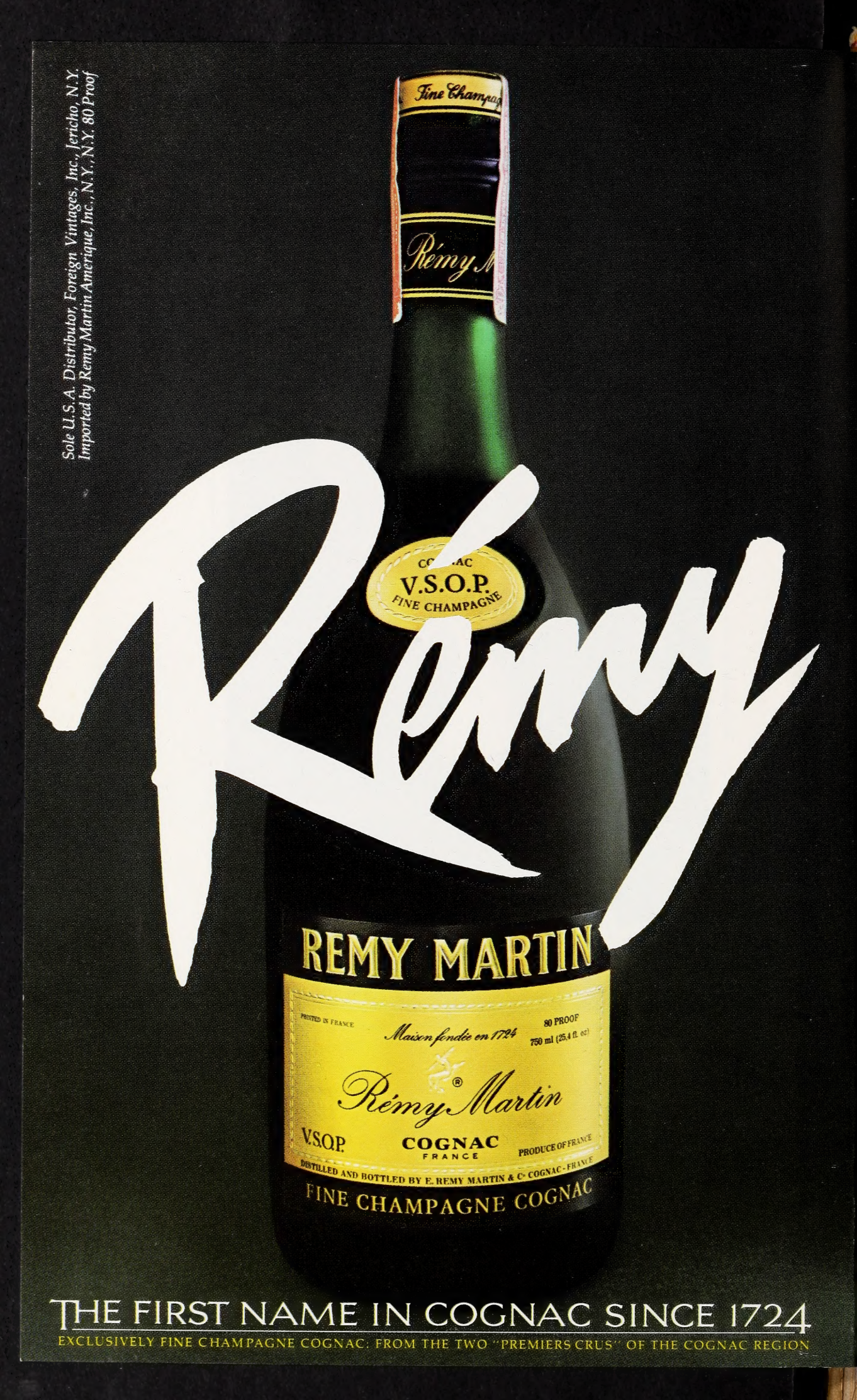


BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

## Hundredth Birthday Season

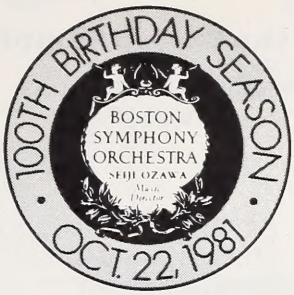
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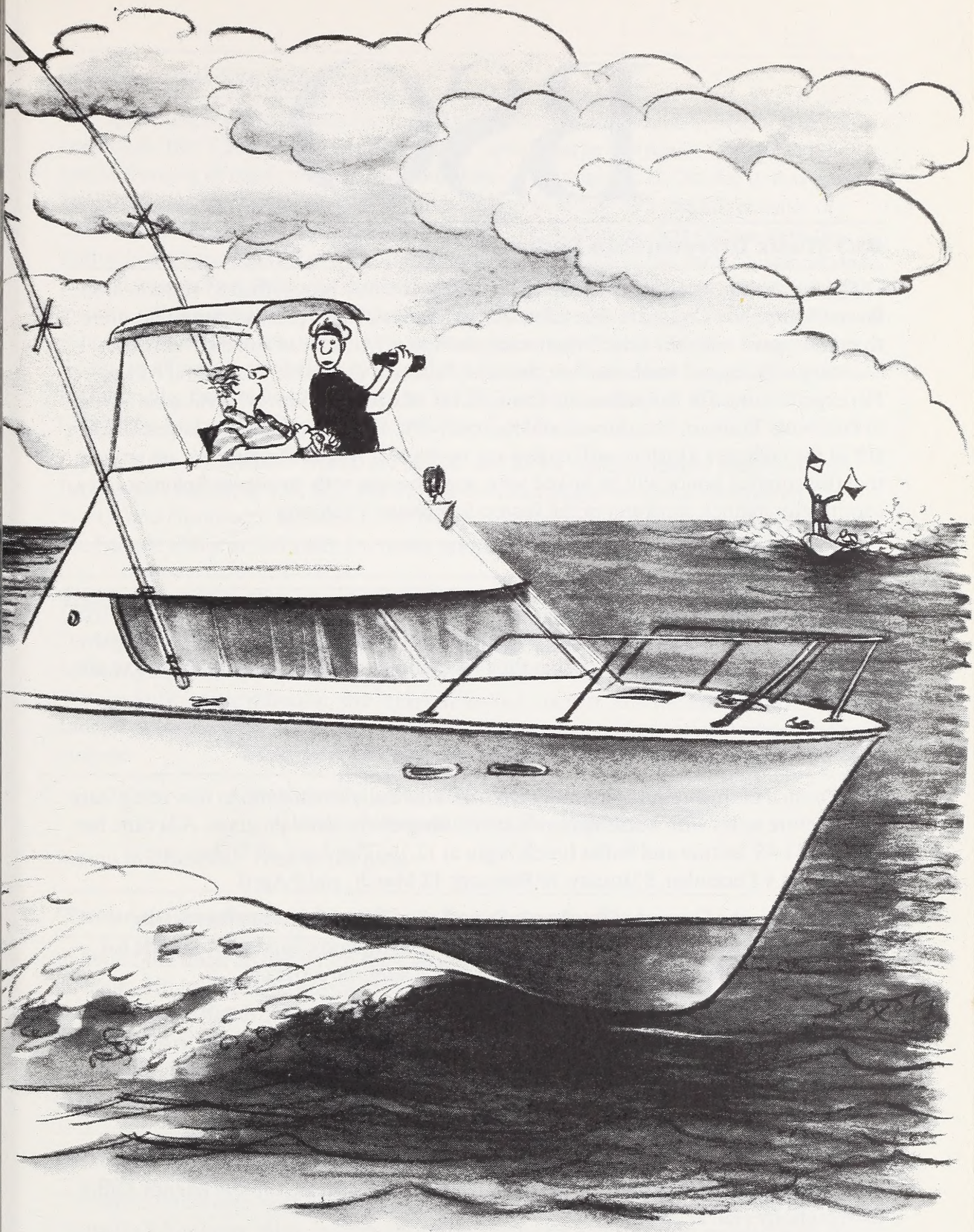
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# BSO

## BSO Music Directorship Endowed

Diplomat, author, and educator John Moors Cabot recently bequeathed $1 million to the Boston Symphony Orchestra. Mr. Cabot achieved considerable prestige during his more than forty years with the State Department, serving as Minister to Finland, Assistant Secretary of State, and Ambassador to Sweden, Pakistan, Colombia, Brazil, and Poland. His expertise in Latin American and Communist affairs made him an invaluable advisor to Presidents Truman, Eisenhower, and Kennedy. Mr. Cabot's bequest, the largest single gift in the orchestra's history, will endow the position of Music Director. We are proud that this singular honor will be linked with one who was both an august diplomat and a continually staunch supporter of the Boston Symphony Orchestra.

## With Thanks

John and Dorothy Wilson, Overseers of the Boston Symphony Orchestra, have endowed the first violin chair now occupied by Bo Youp Hwang. Mr. and Mrs. Wilson have been loyal Friends, and we are honored that they have chosen to make a commemorative gift of such generosity.

## 1981-82 Stage Door Lectures & Pre-Symphony Suppers

The Council of the Boston Symphony Orchestra cordially invites you to this year's Stage Door lecture series with Luise Vosgerchian focusing on the day's program. A la carte bar opens at 11:45, lecture and buffet lunch begin at 12:15. The dates, all Fridays, are 16 October, 4 December, 8 January, 19 February, 12 March, and 9 April.

Once again, the Council of the Boston Symphony Orchestra invites you to join members of the orchestra at this year's series of Pre-Symphony Suppers. A la carte bar opens at 5:30, buffet supper and talk begin at 6:45. Dates and series are:

| | |
|---|---|
| Tuesday 'B' | 13 October, 9 February, 16 March |
| Tuesday 'C' | 29 September, 9 March, 27 April |
| Thursday 'A' | 10 December, 18 February, 25 March |
| Thursday 'B' | 4 February, 4 March, 29 April |
| Thursday '10' | 15 October, 28 January, 18 March |

Since space for these events is limited, we urge you to act soon. Requests for tickets will be accepted in order of receipt. To make your reservations, please call the Friends' Office in Symphony Hall at 266-1348.

## Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays from 1 October until the end of the Pops season in mid-July. The tours will be conducted for a minimum of ten and a maximum of fifty people, and groups must reconfirm 24 hours ahead of their date by calling the Friends' Office at 266-1348. Dates may be reserved by writing to Symphony Hall Tours, Friends' Office, Symphony Hall, Boston, MA 02115.

## "Centennial Eve Celebrations"

The week-long festivities honoring the 100th birthday of the Boston Symphony Orchestra include the "Centennial Eve Celebrations" sponsored by the Junior Council. This special evening of merrymaking will take place on Wednesday, 21 October in Symphony Hall. A champagne reception at 6:30 will be followed at 7:30 by a special rehearsal of Beethoven's Ninth Symphony to benefit the BSO Pension Fund; Seiji Ozawa leads the Boston Symphony Orchestra with the Tanglewood Festival Chorus, John Oliver, conductor, and soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek. The evening culminates at 9 with a Hundredth Birthday Party featuring cocktails, a buffet supper, birthday cake, champagne toasts, and music in the Cabot-Cahners Room, Hatch Room, and Symphony Hall Annex, provided by twelve Boston-area musical groups including the Empire Brass Quintet, the WUZ, Concerts in Black & White, the Cambridge Saxophone Quartet, and the Dixie Cookbook.

Join in the celebration! Tickets are $10, $8 and $6 for the champagne reception and Beethoven's Ninth, or $25, $23, and $21 for the champagne reception, Beethoven's Ninth, and Hundredth Birthday Party. If you have not received an invitation, please call the Friends' Office at 266-1348. For ticket information, please call 720-2332.

## Toast the BSO's Hundredth Birthday!!

During the week of 22 October 1981, the BSO's hundredth birthday, the Council of the Boston Symphony Orchestra will serve complimentary champagne prior to the special Wednesday evening rehearsal, the Friday afternoon concert, and the Saturday evening concert. It will be available throughout Symphony Hall at tables specially set up for this purpose.

Complimentary champagne courtesy of Heublein's
Glasses courtesy of Mobil Oil Corporation

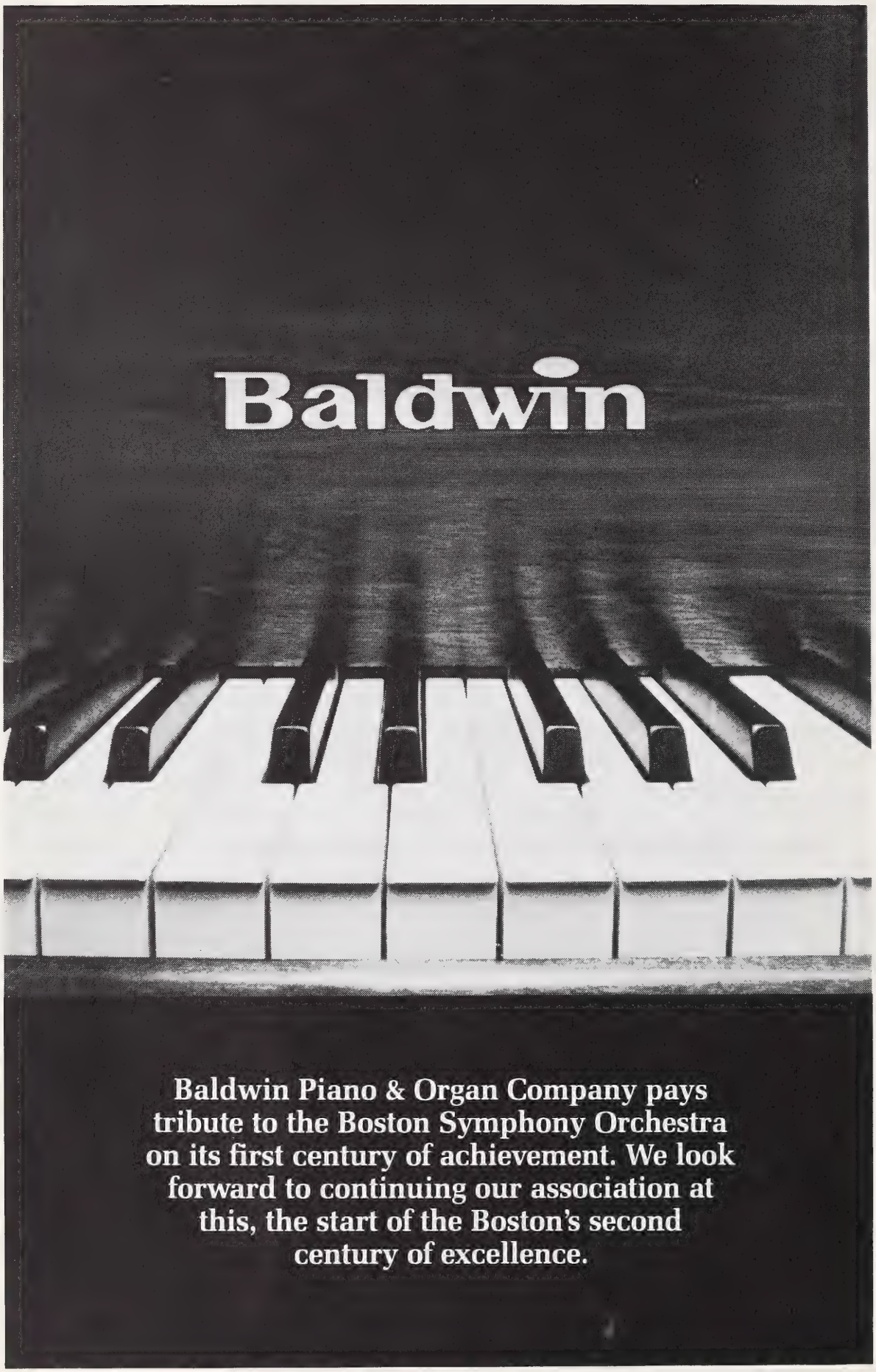
Join us in a Birthday Toast to the BSO!

## "Focus on Leadership" in the Cabot-Cahners Room

In lieu of the usual art exhibit in the Cabot-Cahners Room, portraits of BSO music directors will be displayed during the opening weeks of the season. In addition, there will be works from the portfolios of two photographers who have documented BSO activities in recent years, James Aliferis and Florence Montgomery. The centerpiece of the exhibit will be a copy of John Singer Sargent's famous portrait of Henry Lee Higginson, founder of the Boston Symphony Orchestra.

## Junior Council Symphony Mints

The BSO's hundredth birthday season this year is also the second season for the Junior Council's Symphony Mint—a dark chocolate, crème de menthe mint molded with the BSO colophon, created and elegantly packaged for the BSO by Harbor Sweets, Inc., of Marblehead. The mint is sold at BSO concerts in Symphony Hall, as well as at BSO-related events like the Fanfare Luncheon and Pre-Symphony Suppers. The Symphony Mint was created by the Junior Council as a fundraising project to benefit the Boston Symphony Orchestra. The gift box, 30 mints, is $11; the smaller box of 12 mints is $5.50. The "taster mint" remains $1. Since the mint has not been sold since mid-July, now is the time to restock several boxes for gifts or unexpected guests.




**Baldwin Piano & Organ Company pays tribute to the Boston Symphony Orchestra on its first century of achievement. We look forward to continuing our association at this, the start of the Boston's second century of excellence.**

## Junior Council Fall Membership Meeting

The Junior Council is a group of young men and women who donate their varied talents and time to fundraising efforts on behalf of the Boston Symphony Orchestra. New members are admitted in September, January, and May.

The Junior Council's Fall Membership Meeting will be held on 30 September at 5:30 in the Symphony Hall Annex. This is an ideal time for those interested to hear about the many opportunities to volunteer their skills and energies to the BSO through the Junior Council. The meeting will begin with a cocktail hour, followed by the highlight of the evening, an appearance by musician and educator Luise Vosgerchian, professor of music at Harvard University. The evening will continue with a buffet dinner and then the business meeting about projects for the coming year.

This should be an exciting year for Junior Council members involved in such projects as the Centennial Eve Celebrations, Opening Night at Pops, and the Symphony Mint. There's something for everyone! The cost of the dinner meeting is $10, and reservations may be made by calling the Friends' Office at 266-1348.

## 1981-82 Fanfare Luncheon

The Fourth Annual Fanfare Luncheon sponsored by the Council of the Boston Symphony Orchestra will be held on Friday, 2 October at 11:30 a.m. in Horticultural Hall, 300 Massachusetts Avenue. This year's luncheon salutes the BSO's Hundredth Birthday Season and dedicates the month of October 1981 to the orchestra's centennial celebrations. A trumpet fanfare will initiate the program, which features BSO Trustees President Nelson J. Darling and BSO Assistant Concertmaster Emanuel Borok. Luncheon begins at 12:30, and a highlight of the proceedings will be a fashion show courtesy Saks Fifth Avenue. Remaining space is limited. Please call the Friends' Office at 266-1348 for further information.





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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

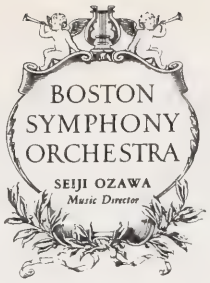
Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday. This fall, also to observe the orchestra's centennial, they embark upon an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins
Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins
Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

### Violas
Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos
Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses
Edwin Barker
*Harold D. Hodgkinson chair*

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

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Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo
Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes
Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn
Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets
Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet
Craig Nordstrom

### Bassoons
Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon
Richard Plaster

### Horns
Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets
Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones
Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba
Chester Schmitz

### Timpani
Everett Firth
*Sylvia Shippen Wells chair*

### Percussion
Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

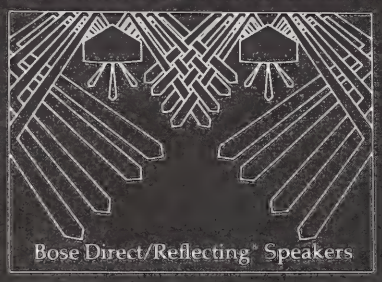


# For the times when you can't be here.

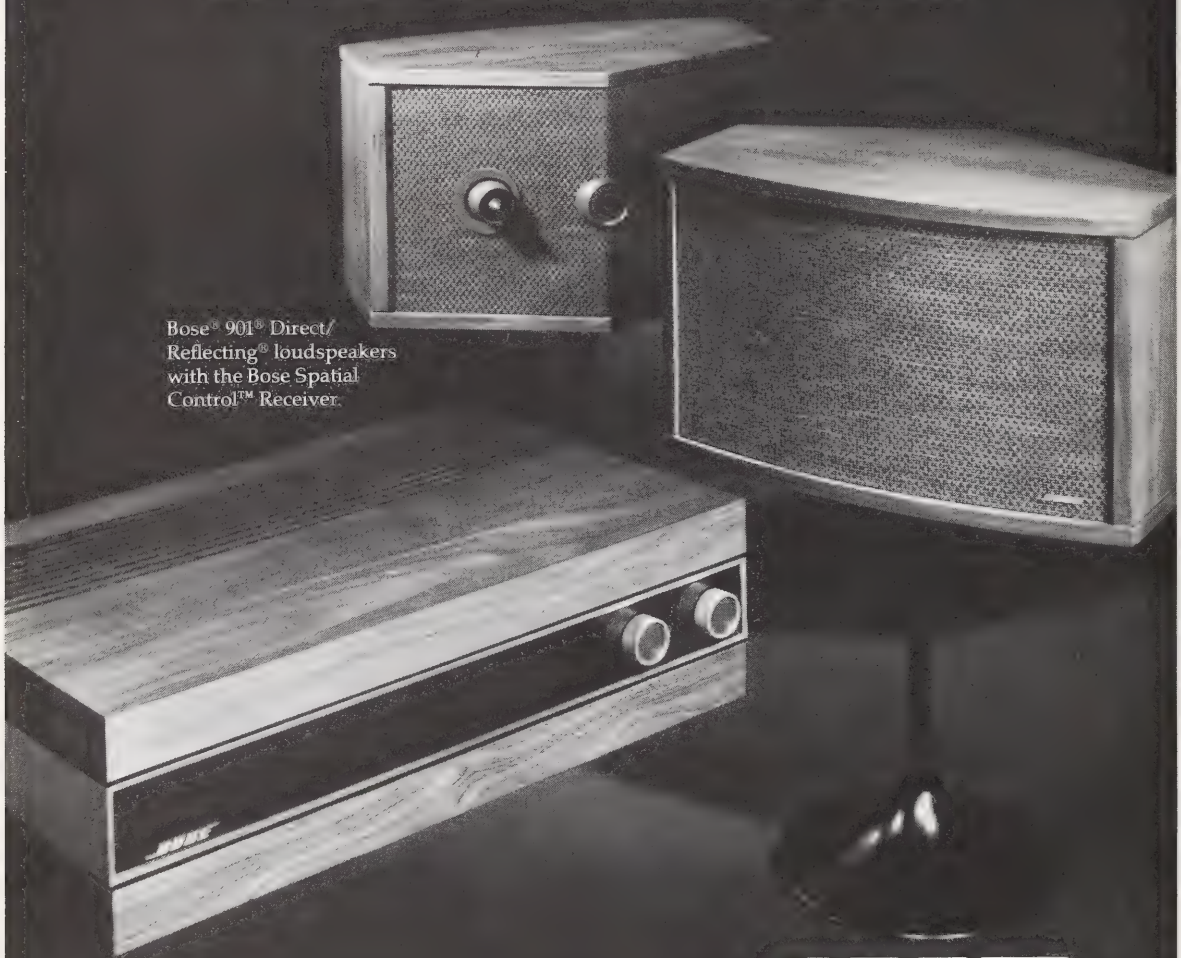
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A Live Orchestra



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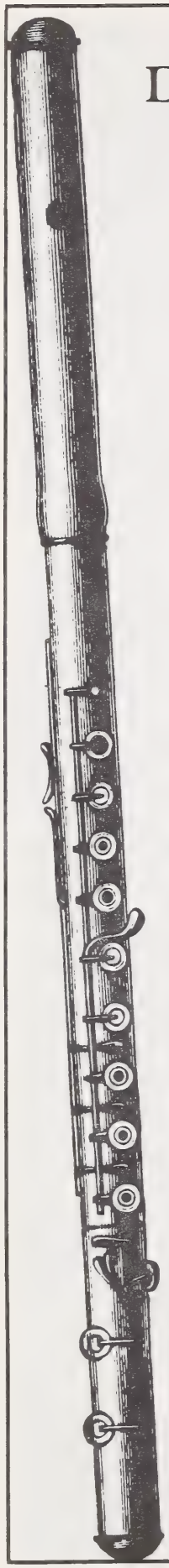
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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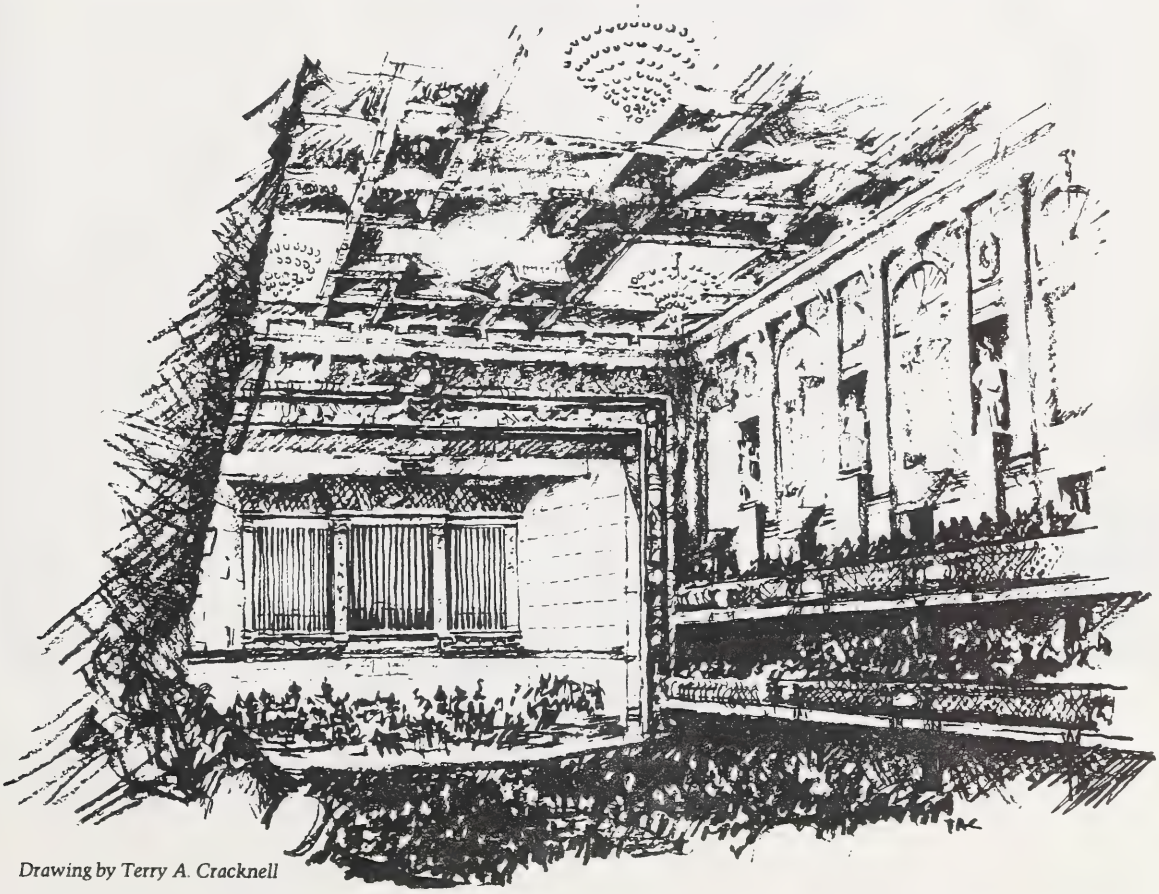
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## Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by a city road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra, and on 15 October 1900, some seven years and $750,000 later, the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Meade & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is widely regarded as one of the two or three finest concert halls in the world: Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to Vienna's renowned *Grosser Musikvereinsaal*, noted that "for much music, it is even better . . . because of its slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 124 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along three sides. The auditorium itself is centered within the building, with



*Drawing by Terry A. Cracknell*




Jordan Marsh celebrates on the occasion of the BSO's centennial.

**jordan marsh**

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corridors and offices insulating it from outside street noise. The leather seats are the ones installed for the hall's opening in 1900, and, with the exception of the wooden floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration. Symphony Hall seats 2,625 people during the winter season and 2,371 during the Pops season, when the banks of orchestra seats are replaced by tables and chairs.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade which is visible to the audience.

Two radio booths used for the taping and broadcasting of concerts overlook the stage. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

A couple of interesting points for observant concertgoers: Beethoven is the only composer whose name was inscribed on one of the plaques which trim the stage and balconies of the hall; the other plaques were left empty since it was felt that only Beethoven's popularity would remain unchanged. And the initials "BMH"—for "Boston Music Hall," as the building was to have been called—appear on the stairwell banisters at the Huntington Avenue side, originally planned as the main entrance. But the old Boston Music Hall was gutted only after the new building—Symphony Hall—was opened.



*Architect's drawing for Symphony Hall*

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Photo: S. Lutens

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Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 24 September at 8
Friday, 25 September at 2
Saturday, 26 September at 8

**SEIJI OZAWA** conducting

WAGNER — Overture to *Die Meistersinger von Nürnberg*

KOUSSEVITZKY — Concerto for Double Bass

Allegro
Andante
Allegro

EDWIN BARKER

INTERMISSION

STRAVINSKY — *Le Sacre du printemps,* Pictures from Pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

Thursday's and Saturday's concerts will end about 9:40 and Friday's about 3:40.
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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Tuesday, 29 September at 8

**SEIJI OZAWA** conducting

WAGNER — Overture to *Die Meistersinger von Nürnberg*

KOUSSEVITZKY — Concerto for Double Bass

Allegro
Andante
Allegro

EDWIN BARKER

INTERMISSION

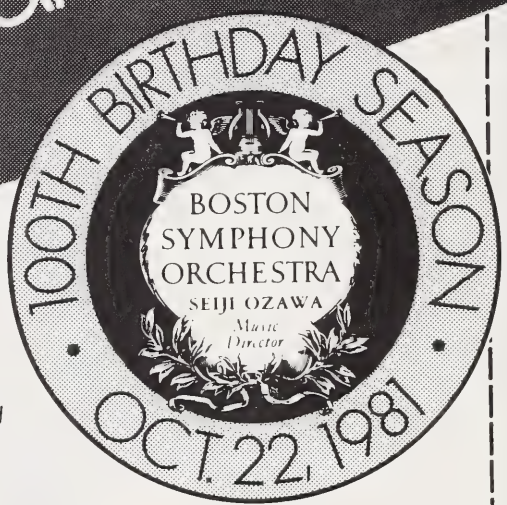
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(world premiere given by the Boston Symphony Orchestra on 1 December 1944)

Andante non troppo—Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

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**Richard Wagner**
Overture to *Die Meistersinger von Nürnberg*



*Wilhelm Richard Wagner was born in Leipzig, Saxony, on 22 May 1813 and died in Venice on 13 February 1883.* Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg) *was composed between March 1862 and 5 March 1867, and the orchestral score was completed on 24 October 1867; the opera was given its first performance on 21 June 1868 at Munich, Hans von Bülow conducting. The overture—or "prelude," as Wagner calls it in the score of the opera (see below)—was written by the third week of April 1862 and had its first performance at a concert in Leipzig under the composer's direction on 1 November 1862, on which occasion it was encored. The first performance of the overture in America was at a Thomas Symphony Soiree in New York's Irving Hall on 21 October 1886, and it was introduced to Boston by the Thomas Orchestra at the Music Hall on 6 April 1870. Georg Henschel led the first Boston Symphony performances early in the orchestra's first season, on 11 and 12 November 1881, and the BSO has since played it under Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Franz Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Thomas Beecham, Enrique Arbós, Charles Munch, Thomas Schippers, Erich Leinsdorf, Michael Tilson Thomas, Arthur Fiedler, and William Steinberg, who led the most recent subscription performances at his last Symphony Hall concerts as music director on 21 and 22 April 1972. Klaus Tennstedt led the most recent Tanglewood performance at an all-Wagner concert on 21 July 1979. The score of the overture calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, harp, and strings.*

Wagner typically took years bringing the subject matter of his operas to final shape. The most striking example is the chronology of his mammoth *Der Ring des Nibelungen:* following his readings of the Norse and Teutonic legends in the early 1840s, he produced his initial prose sketch for a drama based on the Niblung myth in October of 1848; the final pages of *Götterdämmerung* were completed only in November 1874. Sometimes, too, interrelationships between the subjects of his interest suggested themselves—late in 1854, Wagner conceived the notion of introducing the character of Parsifal, with which he had become fascinated in the mid-1840s, into the third act of *Tristan und Isolde,* an idea he did not carry out. And in the summer of 1845, fresh from the completion of *Tannhäuser* the preceding April, Wagner completed his first prose sketch for *Die Meistersinger von Nürnberg,* conceived originally as a sort of lighthearted and comic response to the more serious issues of *Tannhäuser,* likewise focusing on a dramatic Tournament of Song at a crucial point in the action, expanded in the second prose sketch of 1861 to incorporate the very human and moving treatment of the Hans Sachs-Walther-Eva triangle (and including, in the ultimate working-out, a reference both verbal and musical to the story of Tristan, Isolde, and King Marke), and brought musically to completion only in October 1867.

Like *Tristan,* the opera which immediately preceded it in Wagner's output, *Die Meistersinger von Nürnberg* was written during the years following Wagner's break from his work on the *Ring.* By summer 1857, hopes for production of the *Ring*-in-progress were gone; negotiations with his publishers were getting nowhere; he had had no new work staged since the premiere of *Lohengrin* in 1850 under Liszt at Weimar; there was no regular source of income; and he was, as usual, continually in debt. Wagner needed something more likely to be produced than the *Ring,* and this he thought he had found in *Tristan,* writing to Liszt that he would finish it "at once, on a moderate scale . . . For so much I may assume that a thoroughly practicable work, such as *Tristan* is to be, will quickly bring me a good income and keep me afloat for a time." Even when this proved not to be the case, Wagner nevertheless expressed naively similar sentiments as he turned to work on *Die Meistersinger,* assuring the publisher Schott that his next opera would be "light, popular, easy to produce," requiring neither a great tenor nor "a great tragic soprano," and well within the abilities of any small opera company. Once more, Wagner proved himself wrong. *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory (and, like *Tristan,* it is hardly ever performed complete); it requires no less than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina; and the ensembles which close the first two acts are among the most complex and difficult ever written.


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Considered in a very broad sense as something of a companion-piece to *Tristan*, the other major product, as noted earlier, of Wagner's break from work on the *Ring*,* *Die Meistersinger* reflects not only Wagner's growth as a composer†, but also his considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. *Die Meistersinger*, on the other hand, is full of down-to-earth humanity in its portrayal of characters, situations, and emotions, and this work is largely written in a prevailingly direct diatonicism, embodied as much in the overture as it is throughout the opera.

Like the overtures to *Flying Dutchman* and *Tannhäuser*, the overture to *Die Meistersinger* is based upon a succession of themes from the opera set out within the context of a self-contained musical structure.‡ Its first section begins with the sturdy C major theme associated in the opera with the guild of the Mastersingers, continuing, after a segment anticipating Walther von Stolzing's prize-song, with the Mastersingers' festive processional, which is extensively developed. The music winds down into a relaxed statement of the prize-song, then leads to a compressed version, for winds, in shorter note-values, of the opening theme of the Mastersingers' guild. In this form, the music represents the Masters' apprentices; against this is juxtaposed a staccato string figure which in the opera is connected with the audience in the third-act Tournament of Song. An imposing reappearance of the "guild theme" leads to the return of the opening material, but with a difference: in a magical moment signaled by the first triangle stroke heard in the piece, the three principal themes—the guild, the prize-song, and the Mastersingers' processional—are brought together in a musical texture of crystalline clarity and near-Mozartian balance, and, like the opera, the overture goes on to conclude with a series of fanfares proclaiming the rightness of music, humanity, and art.

—Marc Mandel

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*During this time, Wagner also produced the Paris version of *Tannhäuser*, mounted in March 1861 after an unprecedented sequence of 164 rehearsals and then withdrawn after only three performances as a result of political and social machinations.

†Wagner broke off work on the *Ring* after reaching the end of *Siegfried*, Act II, the only extended portion of the *Ring* to reflect a certain paucity of invention: Wagner seems to have been having trouble working out the musical progress of the drama. With *Tristan* and *Meistersinger* behind him (and with the incentive of his newly-acquired patron, the eighteen-year-old King Ludwig II of Bavaria), Wagner resumed work on the *Ring* in March 1869 with newfound strength and determination.

‡This suggests the term "overture" rather than "prelude" as designation for this music. Until he wrote out the full score of the opera, Wagner always referred to the music which introduces *Die Meistersinger* as its "overture." In the full score, where it leads without pause directly into Act I (the final measures heard in concert performance represent a concert-ending), it is labelled "*Vorspiel*" ("prelude").

Wagner conceived the principal thematic materials of the overture—albeit with the already completed libretto in mind—before he had set even one word of the text, and the music of the overture was finished before extensive work on the music of the opera was underway. Ernest Newman devotes considerable attention to this issue in his chapter on *Die Meistersinger* in *The Wagner Operas*. More recently, Robert Bailey addressed the question of the relationship between overture and opera in a paper delivered at last year's convention of the American Musicological Society.

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**Serge Koussevitzky**
Concerto for Double Bass



*Sergey Alexandrovich Koussevitzky was born in Vishny-Volotchok, Tver (now Kalinin), between Moscow and Leningrad, on 26 July 1874 and died in Boston on 4 June 1951. He composed the Concerto for Double Bass in 1902 as a showpiece for his own talents as bass player; he was the soloist at the first performance, which took place in Moscow on 25 February 1905, followed by other performances in Berlin and Leipzig (the latter under Arthur Nikisch, former music director of the Boston Symphony Orchestra), Dresden, and Paris. Koussevitzky conducted the work once with the Boston Symphony Orchestra on 11 April 1934; the soloist on that occasion was Ludwig Juht. In addition to the solo part, the concerto calls for two each of flutes, oboes, clarinets, and bassoons, four horns, timpani, harp, and strings.*

A musician's choice of instrument may be made for many reasons, including a passion for the sound and literature of a given instrument, or parental demand, or physical suitability to the size or technique of an instrument. Sergey Koussevitzky (whose given name was later Americanized to the one-syllable "Serge") chose the double bass because he could not afford to pay for his own music lessons. When he applied to the school of the Moscow Philharmonic Society, the penniless youth* was told that he could be accepted free of charge, and even supplied with a small stipend if he would study either trombone or double bass, since few students chose them voluntarily, but the conservatory needed students on those instruments to complete its orchestra. The young man had already had some slight experience with the cello before leaving home, so he chose the bass as being most similar. At that time bass players were regarded as perhaps the least skillful members of an orchestra, and the least likely to need soloistic skills, since there were so few opportunities for them to emerge from the depths of the ensemble into the limelight of solo careers. Repertory for the instrument was almost entirely non-existent, and few audiences would pay to hear a double bass recital. In the whole preceding century there had been only two bass players of any particular renown, Domenico Dragonetti (1763-1846) and Giovanni Bottesini (1821-89). Koussevitzky seemed to be in line to follow as a third bass player who would achieve an international reputation on his instrument. Already a year after his admission to the conservatory he was presented to Tchaikovsky as a bass virtuoso and, accompanied by the composer at the piano, played his own arrangement for piano and double bass of the Andante cantabile from Tchaikovsky's first string quartet.

*The tale is widespread that Koussevitzky was only fourteen when he began his studies in Moscow. His "official" biographer Arthur Lourié apparently first printed that age (based, no doubt, on the conductor's recollections), and it has been repeated even in the New Grove; but Moses Smith insists that Koussevitzky went to Moscow in 1891, when he would have been seventeen. It is perfectly possible that the elderly conductor romanticized his youth a bit for his first biographer (there are certainly other omissions and inaccuracies in Lourié's book).

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While pursuing his instrumental studies, Koussevitzky followed the normal course of theoretical work as well: counterpoint and composition under Pavel Blaramberg, harmony under Semyon Kruglikov. His work in these subjects was not so spectacular as his playing, which soon led to his joining the orchestra of the Bolshoi Theater in 1894 (at age twenty) and undertaking solo recitals two years later; it was at this time that he began composing small pieces for his own instrument to augment the restricted literature then available (much of it transcriptions of cello music). Finally, in 1902, he undertook the composition of a full-scale concerto. This work was apparently completed with the assistance of Reinhold Glière. It was not long after the performance of the concerto that Koussevitzky began serious work in conducting, after which he nearly ceased to play the double bass (though he responded to the awarding of an honorary doctorate by Brown University in 1926 with a bass solo rather than a speech); at the same time he stopped composing for the instrument. He did write new works on at least two later occasions, both for the Boston Symphony Orchestra. The first was an "anonymous" overture performed during the fiftieth-anniversary celebrations, though the nature of the response tendered to the conductor by the orchestra at the end of the performance certainly made it clear to anyone who might not already have caught the hints in the press or heard it in the town's musical gossip. His last work was a Passacaglia on a Russian Theme premiered in 1934.

The Double Bass Concerto is without any doubt Russian music from early in the century. From the opening horn call, which soon brings in the soloist, it is redolent of the expressive gestures of Tchaikovsky, Rachmaninoff, Glazunov, and Glière. A darkly somber color, appropriate for the solo instrument, predominates in the opening theme and through much of the work. The return of the opening motto in the third movement rounds off the concerto in cyclic fashion. Throughout, the demanding solo part not only speaks volumes of Koussevitzky's virtuosity on his own instrument but also provides a challenge to modern players.

—Steven Ledbetter

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**Igor Stravinsky**
*Le Sacre du printemps,* Pictures from Pagan Russia



*Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971.* Le Sacre du printemps *was formally commissioned by Serge Diaghilev on 8 August 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on 17 November "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on 29 May 1913. The first performance in America was given by Leopold Stokowski with the Philadelphia Orchestra on 3 March 1922. Pierre Monteux led the first performance by the Boston Symphony Orchestra on 25 January 1924 (and led the BSO in the first New York performance a week later). Since then it has been conducted by Serge Koussevitzky, Leonard Bernstein, Igor Markevitch, Eleazar Carvalho, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, William Steinberg, and Seiji Ozawa, who led the most recent subscription performances in December 1979, the most recent Tanglewood performance in July 1980, and performances on the orchestra's transcontinental tour last March. The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), Engish horn, three clarinets (one doubling second bass clarinet), high clarinet in E flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird.* Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka,* which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:

FIRST PART: THE KISS OF THE EARTH

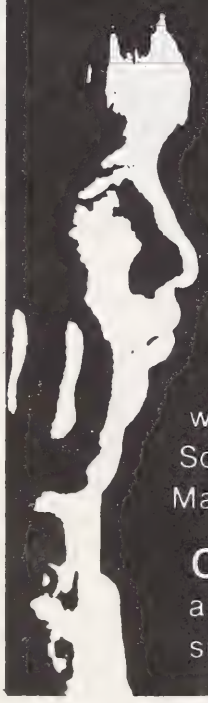
The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth.* The people dance passionately on the earth, sanctifying it and becoming one with it.

SECOND PART: THE GREAT SACRIFICE

At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music to Part I went quickly; by 7 January 1912 he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.


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Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of 7 March to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance of *Le Sacre,* to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka,* but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me, "and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of


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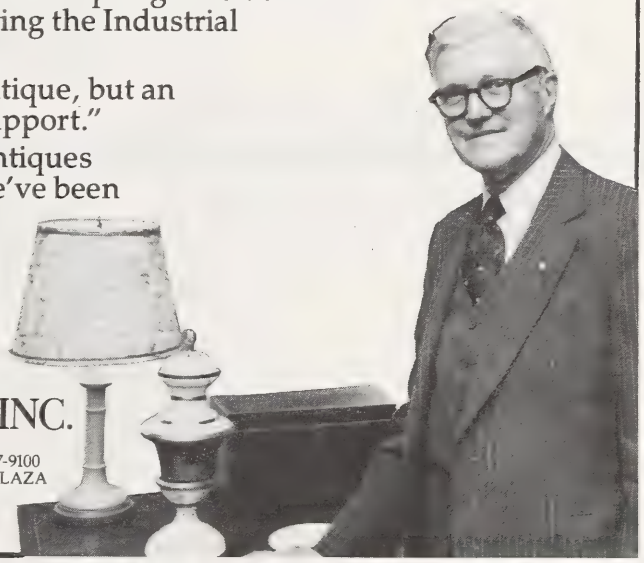
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invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage:

> I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quite the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and . . . happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they


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may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre,* however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total, and the composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité. After World War I, the Russian Ballet attempted another staging of *Le Sacre,* this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

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and far-reaching an effect on the art of music as *Le Sacre du printemps.* Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

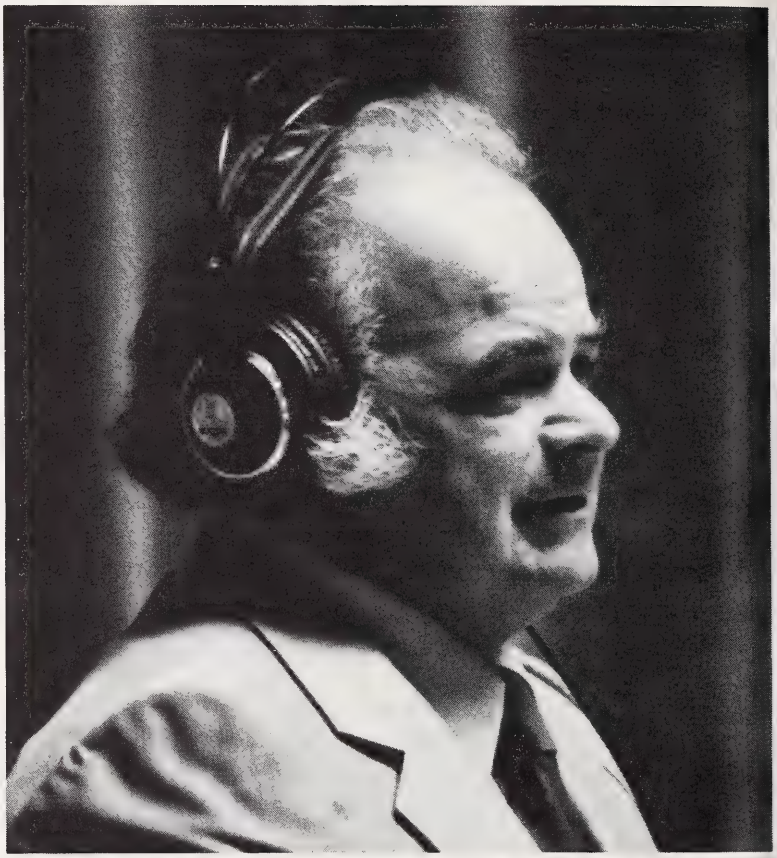
In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gave a predictable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrificial dance.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other; the "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre.*

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity are still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

> I was guided by no system whatever in *Le Sacre du printemps.* When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* the music seems than *Le Sacre;* and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps.* I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.
>
> —S.L.

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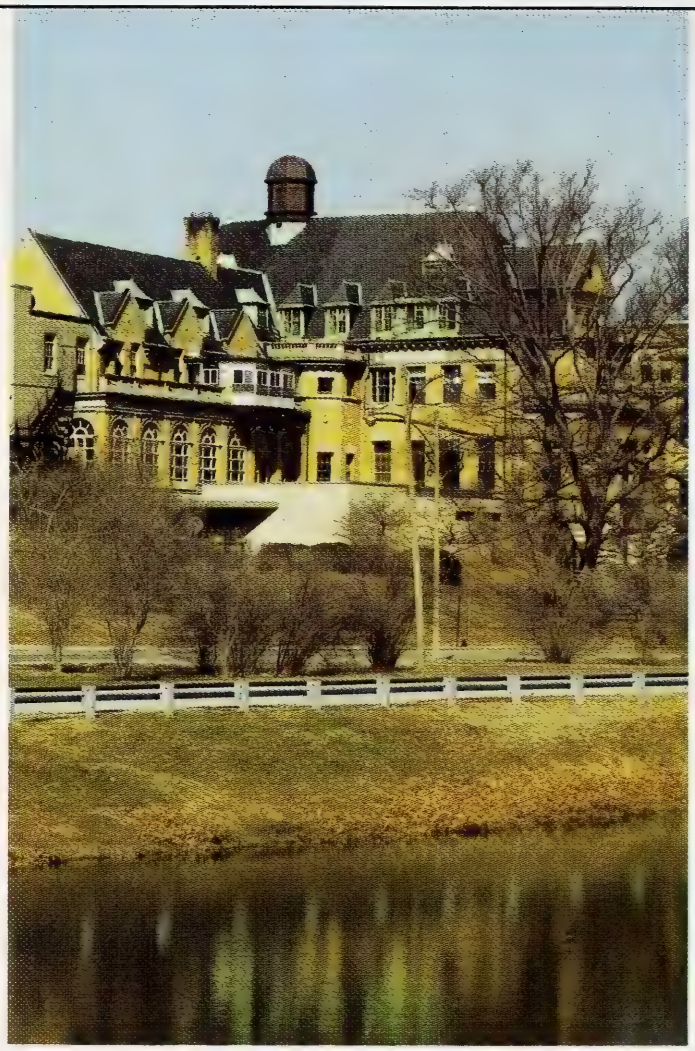

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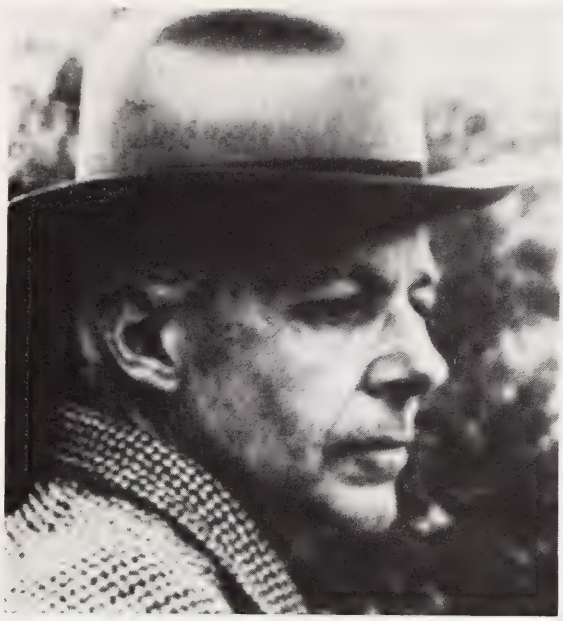
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Concerto for Orchestra



*Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on 25 March 1881 and died in New York on 26 September 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. Bartók composed the Concerto between 15 August and 8 October 1943; the work was given its first performance by the Boston Symphony Orchestra under Koussevitzky on 1 December 1944. Other conductors who have led it here include Richard Burgin, Ernest Ansermet, Pierre Monteux, Antal Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf, Seiji Ozawa, Rafael Kubelik, Jorge Mester, Sir Georg Solti, and Joseph Silverstein. Seiji Ozawa led the most recent subscription performances at the opening concerts of last season, as well as performances on the BSO's transcontinental tour last March and the most recent Tanglewood performance this past July. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with a fourth trumpet marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.*

For Bartók, the *Anschluss,* Hitler's occupation of Austria on 11 March 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal-Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them; . . . but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his

beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for over three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December of 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

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Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here he wrote most of the new work between 15 August and 8 October 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

He paired the first and fifth movements, as well as the second and fourth, so that the overall structure is a symmetrical pattern balanced through the middle. This plan seems to be the end result of several different possibilities under discussion at the time the commission was offered. Bartók originally hoped to do a cantata-like composition, but decided (in discussion with Koussevitzky) to make it purely orchestral. The only clear thematic connection between movements relates the opening *Introduzione* to the "death-song" of the third movement. All of the others are quite independent in their musical material and highly varied in character.

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*A letter from Serge Koussevitzky to Béla Bartók*

symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók's musical physiognomy all over with its emphatic leaping fourths and its immediate inversion. It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. The "secondary theme" is a gently rocking idea first heard in the oboe. Most of these materials make their first impression as melodies pure and simple, not as the source material for contrapuntal elaboration. But Bartók works out a wondrously rich elaboration with all kinds of contrapuntal tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a chain-like sequence of folk-oriented melodies (though surely not genuine folk tunes) presented by five pairs of instruments, each pair playing in parallel motion at a different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia,* is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and of seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called *"parlando rubato,"* a style that he found characteristic of much Hungarian folk music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush romantic one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simple-minded tune that descends the scale in stepwise sequences. This tune actually comes from the Seventh Symphony of Shostakovich, which Bartók heard on a radio broadcast while working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity that he decided to work it into his new piece and burlesque it with nose-thumbing jibes in the form of cackling trills from the woodwinds, raspberries from tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* which rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

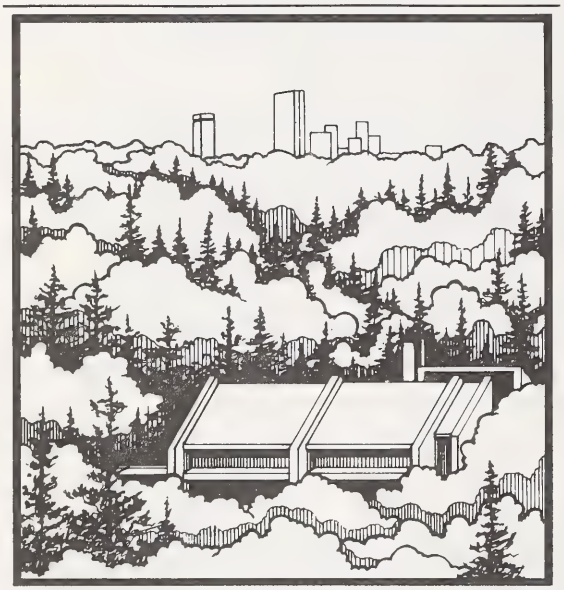
The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience. It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their

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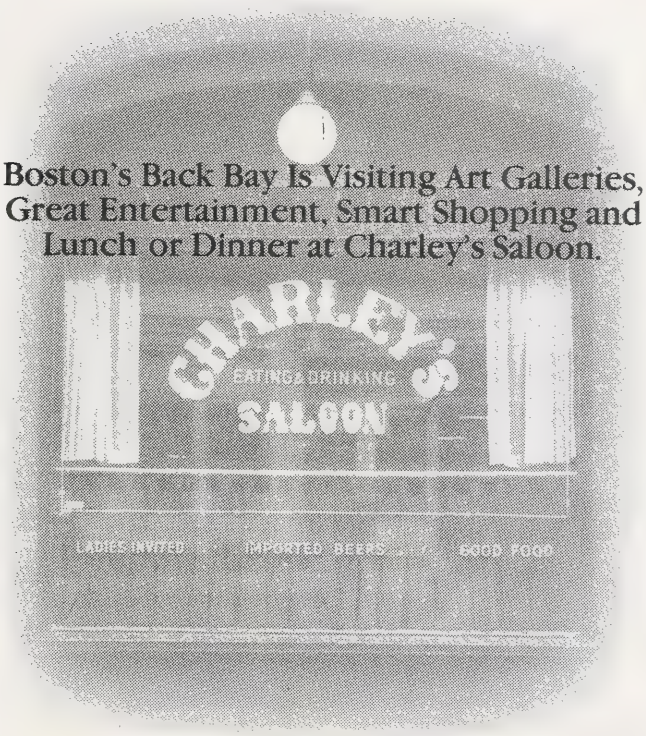
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friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performances of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin, and the Third Piano Concerto, finished but for the last seventeen measures, and the unfinished viola concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—S.L.


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# *Eighth Programme*

FRIDAY AFTERNOON, DECEMBER 1, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 2, *at* 8:30 *o'clock*

MOZART: ..... Overture to "Idomeneo, Rè di Creta," K. 366

FRANCK ..... Symphony in D minor

I. Lento; allegro non troppo
II. Allegretto
III. Allegro non troppo

INTERMISSION

BARTÓK ..... Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Allegro scherzando
III. Elegy: Andante non troppo
IV. ) Intermezzo interrotto: Allegretto
V. ) Finale: Presto

(*First Performance*)

**BALDWIN PIANO**

This programme will end about 4:25 on Friday Afternoon
10:25 o'clock on Saturday Evening

*From the first performance of the Concerto for Orchestra*

## About the First Performance...

*Serge Koussevitzky and the Boston Symphony Orchestra gave the first performances of Bartók's Concerto for Orchestra in Symphony Hall on 1 and 2 December 1944. Boston audiences had a chance to hear the new work a second time at the BSO's subscription concerts three weeks later, on 29 and 30 December, and Koussevitzky led the orchestra in the Concerto's first New York performances on 10 and 13 January 1945 in Carnegie Hall. Reviewing the very first Boston performance for the Herald, Rudolph Elie, Jr., had this to say:*

It is hardly necessary at this point to remark on the strength of the musical personality disclosed by Bartók's music. His Orchestral Concerto, given yesterday for the first time, is a work which must rank among the musical masterpieces of recent years.

Despite its basic simplicity, it is a composition of great contemporary complexity and, for the most part, of typical Bartokian austerity and severity, and it was not (barring the graceful, exquisite intermezzo) taken readily to heart by yesterday's audience. This should not dismay Bartók, whose music has withheld its innermost secrets from the general public for years. And it is by no means clear, even today, that his day is coming, but I would hazard a guess that if this extraordinary composition were to be heard as often as Shostakovich's antiquated sensations, it would speak powerfully to the musical public.

The Concerto is the product of a gloomy period in the composer's life. Bartók has not been well in recent months; nor has he been especially successful (if repeated performances are what make success). And when Dr. Koussevitzky through his music foundation approached him to commission this work, Bartók is said to have felt himself incapable of going through with the project. It may be reading things into the work which are not there, but the feeling of increasing optimism, of increasing strength and vigor is strongly conveyed in this work, and I have more than a suspicion that it is highly personal, even autobiographical music.

It begins with a phrase of gentle, luminous beauty which is soon carried away in a turbulent stream of conflicting rhythms and harmonies representing, perhaps, the composer's search for an idiom, his struggles to find, in clashing contemporary schools, his voice. There follow, in succeeding movements, reminiscences of other schools, fragments of other styles (the fourth movement might have been by Smetana), and finally, as if in triumphant assertion that he had been on the right track all along, he brings his Concerto to an end in his own individual idiom. All this, you understand, is pure speculative twaddle. It is simply what it might be and what it was to me.

From a more musical approach, however, there is no denying the splendors of its harmonic network or the expressiveness of its melodic sensibilities. There is a nobility and a purity to the music—all the more apparent in contrast to the Franck orgy which followed—which is akin esthetically to Bach—and which speaks most clearly to those with their deepest musical roots in that prodigious fountain. The Concerto, by the way, is fearfully difficult, and every man in the orchestra, not to mention Dr. Koussevitzky, must be congratulated for their technical feat in the mere negotiation of the work, while conductor and orchestra cannot be praised enough for endowing it with such great musical feeling. The composer came to the stage to acknowledge the applause, of which there was a heartening volume. Yes, if a composition of transcendent musical art may be defined as one which, in its own way, is a summation of all that has gone before, then the Orchestra Concerto is a work of art . . . and a great one.

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**More...**

Already larger than any other composer's, the Wagner bibliography continues to grow. The most complete and important biography remains Ernest Newman's imposing four-volume study (Cambridge, paperback), on which all others still depend. Robert Gutman's *Richard Wagner: The Man, His Mind, and His Music* is very good, but spends much of its effort on psychoanalyzing (Harvest, paperback). A very important recent addition to the Wagner bibliography is *Wagner, A Biography* by Curt von Westernhagen (Cambridge, paperback), who also contributed, with Carl Dahlhaus and others, to the astonishingly comprehensive Wagner article in The New Grove Dictionary of Music and Musicians. The best introduction to Wagner's operas in general is *The Wagner Operas* by Ernest Newman (Knopf). As to his own writings, Wagner uses the *Meistersinger* Overture in his essay "About Conducting," to be found, in English, in the fourth volume of his prose works as translated by William Ashton Ellis, to discuss the necessity of flexibility within a basic tempo. The following recommended recordings of the *Meistersinger* Overture all appear on discs with other Wagner overtures, preludes, or orchestral excerpts: Herbert von Karajan with the Berlin Philharmonic (Angel), Sir Georg Solti and the Chicago Symphony (London), William Steinberg with the Pittsburgh Symphony (Seraphim), George Szell and the Cleveland Orchestra (CBS). Of older recordings, Wilhelm Furtwängler may be heard with the Vienna Philharmonic on a two-record Seraphim set, and Toscanini leads a luminous performance with his NBC Symphony on Victrola (both mono). For the complete opera, I would start with von Karajan's live Bayreuth performance (Seraphim, five discs, mono) or his later recording for Angel; the more recent recordings conducted by Eugen Jochum (DG) and Sir Georg Solti (London) have much to offer as well.

—M.M.

Koussevitzky's Double Bass Concerto has been recorded on CRI with soloist Gary Karr and the Oslo Philharmonic Orchestra under Alfredo Antonini. Most writings about Koussevitzky deal, understandably, with his quarter-century directorship of the Boston Symphony Orchestra, arguably the most important contribution any conductor (with the possible exception of Theodore Thomas in the last century) has made to the history of orchestral music in America. M.A. DeWolfe Howe's semicentennial history, *The Boston Symphony Orchestra 1881-1931* (recently reprinted by Da Capo Press), therefore deals with the beginning of that memorable era, and H. Earle Johnson's *Symphony Hall, Boston* (also reprinted by Da Capo) devotes a lengthy chapter to "The Koussevitzky Era." There are three books about the conductor, but nothing that is fully modern or reliable. The first biography, by Arthur Lourié, was an adoring "official" biography that avoids any kind of criticism whatsoever and omits any part of the biographee's life that he didn't want mentioned (such as his short-lived first marriage, which ended in divorce). Hugo Leichtentritt's *Serge Koussevitzky, the Boston Symphony Orchestra, and the New American Music,* published by Harvard in 1946, deals specifically with the limited topic indicated in the title. The fullest biography, by former Boston critic Moses Smith, *Koussevitzky,* published in 1947, is by far the most interesting and amusing of the three because it is filled with irreverent and often critical anecdotes, despite the author's obvious admiration of much that Koussevitzky did; the conductor in fact brought suit against Smith, attempting unsuccessfully to have the book suppressed. All three of these books are out of print, but can be found in many local libraries.

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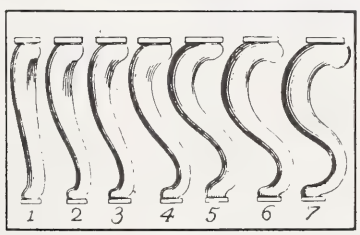



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century. Eric Walter White has produced a catalogue of Stravinsky's output, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and most large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail about the composition of some works (often more than one can usefully assimilate) while skimming over others. An interesting recent addition to the Stravinsky literature, dealing with the composer's choreographic contribution to *Le Sacre,* is an article by Jann Pasler in the April 1981 *Dancemagazine,* the first fruit of the author's extensive study of the manuscript. Now a standard orchestral showpiece, *Le Sacre du printemps* remains among the most frequently recorded of all compositions written in this century. Seiji Ozawa's performance with the Boston Symphony has recently been issued by Philips; a second BSO performance is available from Deutsche Grammophon with Michael Tilson Thomas conducting and also including the composer's little-known early cantata, *The King of the Stars.* There is a newly-issued digital recording by Lorin Maazel and the Cleveland Orchestra on Telarc, and Stravinsky's own recording with the Columbia Symphony is available from CBS. Lastly, a reading by the original conductor of *Le Sacre,* Pierre Monteux, with the Paris Conservatory Orchestra, is available on London Stereo Treasury.

Halsey Steven's *The Life and Music of Bêla Bartók* (Oxford, available in paperback) is the most thorough biography and critical study available. John McCabe has contributed *Bartók Orchestral Music* to the BBC Music Guides (University of Washington paperback). Agatha Fassett's gripping and personal account of Bartók's last years was published in hardcover under the somewhat off-putting title *The Naked Face of Genius;* there is a Dover paperback reprint simply titled *Béla Bartók: The American Years.* Of the many recordings of the Concerto for Orchestra my favorites include Fritz Reiner with the Chicago Symphony (RCA), Seiji Ozawa with the Chicago Symphony (Angel), and Rafael Kubelik with the Boston Symphony Orchestra (DG).

—S.L.

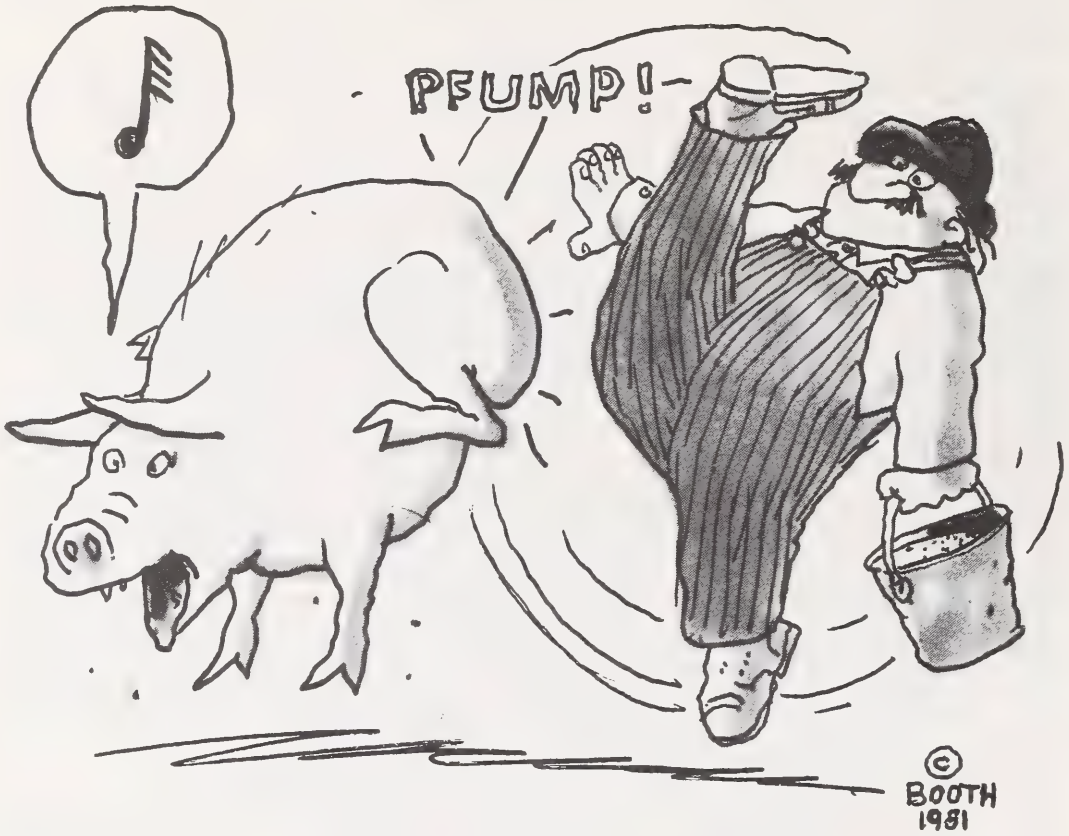




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Anonymous Gifts: Several anonymous gifts have enabled young artists to attend the Berkshire Music Center.

## Coming Concerts . . .

Thursday, 1 October—8-9:45
Thursday 'A' series
SEIJI OZAWA conducting

| | |
|---|---|
| Webern | Five Pieces for Orchestra |
| Schubert | *Unfinished* Symphony |
| Bartók | Concerto for Orchestra |

Friday, 2 October—2-3:45
Saturday, 3 October—8-9:45
SEIJI OZAWA conducting

| | |
|---|---|
| Webern | Five Pieces for Orchestra |
| Schubert | *Unfinished* Symphony |
| Beethoven | Piano Concerto, No. 4 |

RUDOLF SERKIN

Tuesday, 6 October—8-9:50
Tuesday 'B' series
SEIJI OZAWA conducting

| | |
|---|---|
| Webern | Five Pieces for Orchestra |
| Schubert | *Unfinished* Symphony |
| Beethoven | Symphony No. 6, *Pastoral* |

Thursday, 8 October—8-10
Thursday '10' series
SEIJI OZAWA conducting

| | |
|---|---|
| All-Beethoven Program | *Leonore* Overture No. 3 |
| | Symphony No. 8 |
| | Symphony No. 6, *Pastoral* |

Friday, 9 October—2-4
Saturday, 10 October—8-10
SEIJI OZAWA conducting

| | |
|---|---|
| Beethoven | *Leonore* Overture No. 3 |
| Beethoven | Symphony No. 8 |
| Saint-Saëns | Symphony No. 3, *Organ* |




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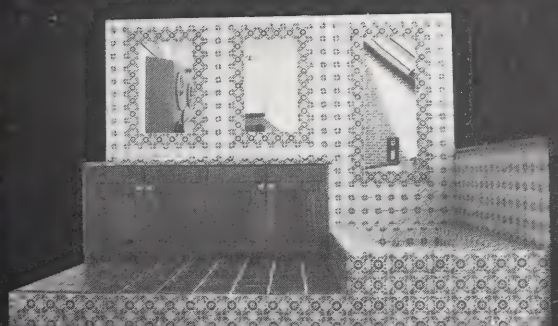
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Tuesday, 13 October—8-10
Tuesday 'B' series
SEIJI OZAWA conducting

| | |
|---|---|
| Beethoven | *Leonore* Overture No. 3 |
| Beethoven | Symphony No. 8 |
| Stravinsky | *Le Sacre du printemps* |

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Thursday, 15 October—8-10:05
Thursday '10' series
Friday, 16 October—2-4:05
Saturday, 17 October—8-10:05
SEIJI OZAWA conducting

| | |
|---|---|
| Mozart | Symphony No. 28 |
| Starer | Violin Concerto (world premiere) |
| | ITZHAK PERLMAN |
| Saint-Saëns | Introduction & Rondo capriccioso |
| | ITZHAK PERLMAN |
| Tchaikovsky | *Francesca da Rimini* |

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Sunday, 18 October at 5
GALA CENTENNIAL CONCERT
SEIJI OZAWA conducting
With soloists including
ITZHAK PERLMAN
LEONTYNE PRICE
MSTISLAV ROSTROPOVICH
RUDOLF SERKIN
ISAAC STERN
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
Music of Beethoven, Vivaldi, Haydn, Verdi, and Strauss

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Thursday, 22 October at 7:30
HUNDREDTH BIRTHDAY CONCERT
on the BOSTON COMMON
SEIJI OZAWA conducting

| | |
|---|---|
| Beethoven | Symphony No. 9 |
| | FAYE ROBINSON, soprano |
| | KATHERINE CIESINSKI, mezzo-soprano |
| | DENNIS BAILEY, tenor |
| | JOHN CHEEK, bass-baritone |
| | TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor |

Friday, 23 October—2-4:05
Saturday, 24 October—8-10:05
SEIJI OZAWA conducting
Sessions — Concerto for Orchestra
(world premiere; commissioned by the Boston Symphony Orchestra for its centennial)
Beethoven — Symphony No. 9
FAYE ROBINSON, soprano
KATHERINE CIESINSKI, mezzo-soprano
DENNIS BAILEY, tenor
JOHN CHEEK, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

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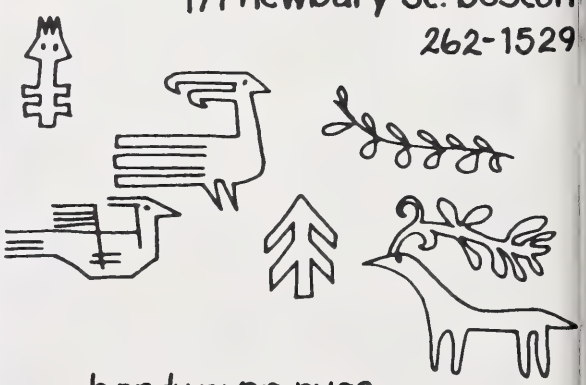
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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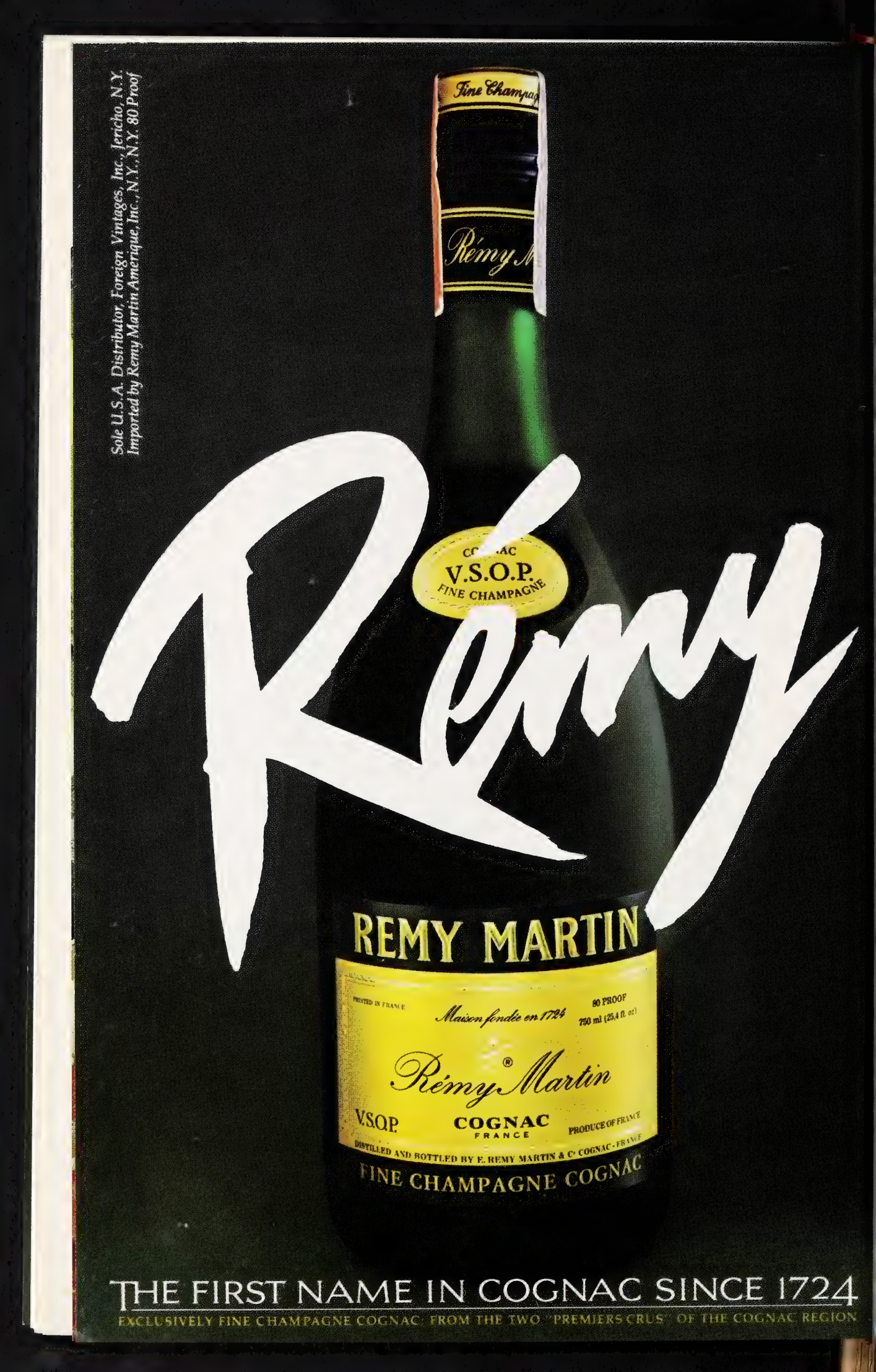
# Boston Symphony Orchestra

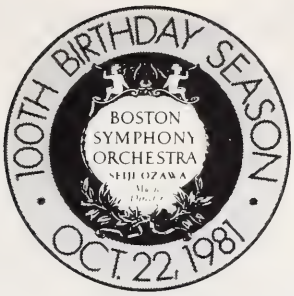


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# BSO

## BSO Music Directorship Endowed

Diplomat, author, and educator John Moors Cabot recently bequeathed $1 million to the Boston Symphony Orchestra. Mr. Cabot achieved considerable prestige during his more than forty years with the State Department, serving as Minister to Finland, Assistant Secretary of State, and Ambassador to Sweden, Pakistan, Colombia, Brazil, and Poland. His expertise in Latin American and Communist affairs made him an invaluable advisor to Presidents Truman, Eisenhower, and Kennedy. Mr. Cabot's bequest, the largest single gift in the orchestra's history, will endow the position of Music Director. We are proud that this singular honor will be linked with one who was both an august diplomat and a continually staunch supporter of the Boston Symphony Orchestra.

## With Thanks

John and Dorothy Wilson, Overseers of the Boston Symphony Orchestra, have endowed the first violin chair now occupied by Bo Youp Hwang. Mr. and Mrs. Wilson have been loyal Friends, and we are honored that they have chosen to make a commemorative gift of such generosity.

## 1981-82 Stage Door Lectures & Pre-Symphony Suppers

The Council of the Boston Symphony Orchestra cordially invites you to this year's Stage Door lecture series with Luise Vosgerchian focusing on the day's program. A la carte bar opens at 11:45, lecture and buffet lunch begin at 12:15. The dates, all Fridays, are 16 October, 4 December, 8 January, 19 February, 12 March, and 9 April.

Once again, the Council of the Boston Symphony Orchestra invites you to join members of the orchestra at this year's series of Pre-Symphony Suppers. A la carte bar opens at 5:30, buffet supper and talk begin at 6:45. Dates and series are:

| | |
|---|---|
| Tuesday 'B' | 13 October, 9 February, 16 March |
| Tuesday 'C' | 29 September, 9 March, 27 April |
| Thursday 'A' | 10 December, 18 February, 25 March |
| Thursday 'B' | 4 February, 4 March, 29 April |
| Thursday '10' | 15 October, 28 January, 18 March |

Since space for these events is limited, we urge you to act soon. Requests for tickets will be accepted in order of receipt. To make your reservations, please call the Friends' Office in Symphony Hall at 266-1348.

## Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays from 1 October until the end of the Pops season in mid-July. The tours will be conducted for a minimum of ten and a maximum of fifty people, and groups must reconfirm 24 hours ahead of their date by calling the Friends' Office at 266-1348. Dates may be reserved by writing to Symphony Hall Tours, Friends' Office, Symphony Hall, Boston, MA 02115.

## "Centennial Eve Celebrations"

The week-long festivities honoring the 100th birthday of the Boston Symphony Orchestra include the "Centennial Eve Celebrations" sponsored by the Junior Council. This special evening of merrymaking will take place on Wednesday, 21 October in Symphony Hall. A champagne reception at 6:30 will be followed at 7:30 by a special rehearsal of Beethoven's Ninth Symphony to benefit the BSO Pension Fund; Seiji Ozawa leads the Boston Symphony Orchestra with the Tanglewood Festival Chorus, John Oliver, conductor, and soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek. The evening culminates at 9 with a Hundredth Birthday Party featuring cocktails, a buffet supper, birthday cake, champagne toasts, and music in the Cabot-Cahners Room, Hatch Room, and Symphony Hall Annex, provided by twelve Boston-area musical groups including the Empire Brass Quintet, the WUZ, Concerts in Black & White, the Cambridge Saxophone Quartet, and the Dixie Cookbook.

Join in the celebration! Tickets are $10, $8 and $6 for the champagne reception and Beethoven's Ninth, or $25, $23, and $21 for the champagne reception, Beethoven's Ninth, and Hundredth Birthday Party. If you have not received an invitation, please call the Friends' Office at 266-1348. For ticket information, please call 720-2332.

## Toast the BSO's Hundredth Birthday!!

During the week of 22 October 1981, the BSO's hundredth birthday, the Council of the Boston Symphony Orchestra will serve complimentary champagne prior to the special Wednesday evening rehearsal, the Friday afternoon concert, and the Saturday evening concert. It will be available throughout Symphony Hall at tables specially set up for this purpose.

Complimentary champagne courtesy of Heublein's
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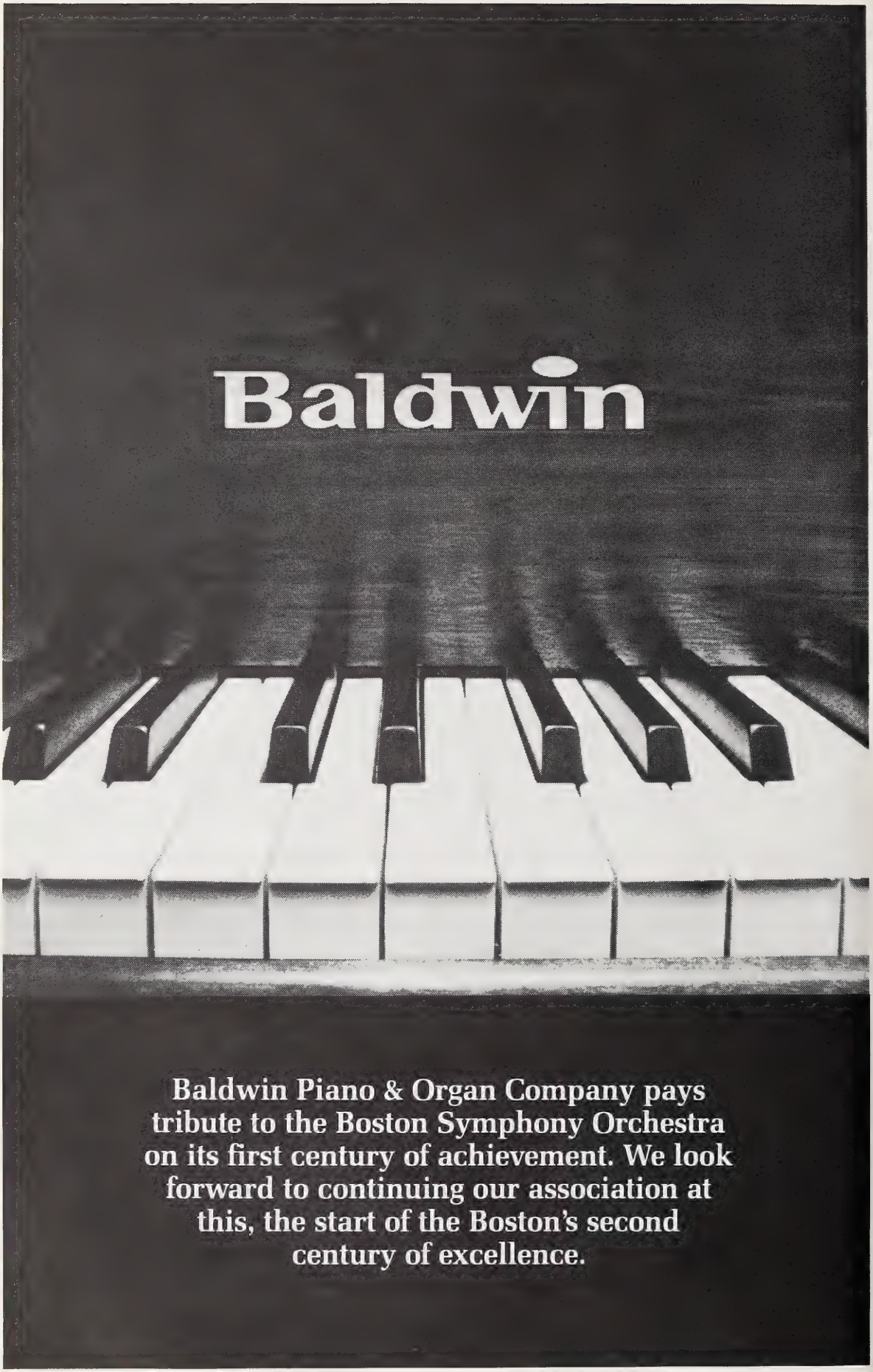
Join us in a Birthday Toast to the BSO!

## "Focus on Leadership" in the Cabot-Cahners Room

In lieu of the usual art exhibit in the Cabot-Cahners Room, portraits of BSO music directors will be displayed during the opening weeks of the season. In addition, there will be works from the portfolios of two photographers who have documented BSO activities in recent years, James Aliferis and Florence Montgomery. The centerpiece of the exhibit will be a copy of John Singer Sargent's famous portrait of Henry Lee Higginson, founder of the Boston Symphony Orchestra.

## Junior Council Symphony Mints

The BSO's hundredth birthday season this year is also the second season for the Junior Council's Symphony Mint—a dark chocolate, crème de menthe mint molded with the BSO colophon, created and elegantly packaged for the BSO by Harbor Sweets, Inc., of Marblehead. The mint is sold at BSO concerts in Symphony Hall, as well as at BSO-related events like the Fanfare Luncheon and Pre-Symphony Suppers. The Symphony Mint was created by the Junior Council as a fundraising project to benefit the Boston Symphony Orchestra. The gift box, 30 mints, is $11; the smaller box of 12 mints is $5.50. The "taster mint" remains $1. Since the mint has not been sold since mid-July, now is the time to restock several boxes for gifts or unexpected guests.




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## Centennial Concert Celebration

A once-in-a-century concert . . . Seiji Ozawa and the Boston Symphony Orchestra, with special guest soloists Leontyne Price, Itzhak Perlman, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern . . . Sunday, 18 October 1981 at 5 p.m. in Symphony Hall, to celebrate the Boston Symphony Orchestra's one hundredth birthday.

A few remaining tickets for this very special event are available at $150, $500, and $1000. Please use the order form which appears on the full page advertisement elsewhere in this program.

## BSO Brass

There's a new bite to the Boston Symphony brass this season, three new players having joined that section of the orchestra: new this year are principal trumpet Charles Schlueter, who comes to the BSO after nine years as principal trumpet of the Minnesota Orchestra; horn player Richard Sebring, whose past experience includes playing principal horn with the Rochester Philharmonic, the Opera Company of Boston, and the Concert Opera Orchestra; and Jay Wadenpfuhl, who has played horn with the National Symphony Orchestra and the Fort Worth Symphony.

Also new to the BSO this season is orchestra manager Edward R. Birdwell, former executive director of the Los Angeles Chamber Orchestra and, before that, deputy director and manager of concert operations for the Carnegie Hall Corporation. In addition, Mr. Birdwell was active as a professional horn player for many years, having performed with the American Brass Quintet, the New York City Ballet Orchestra, the American Symphony, and the Houston Symphony.


MONDAY October 12

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Presentation/discussion with
Milton Babbitt

Sanders Theatre
8:00 PM

Joan Heller, *soprano*

Igor Stravinsky:
*Le Sacre du Printemps*
*Reduction for Piano duet*
*by the Composer*

Béla Bartók:
*Sonata for Two Pianos*
*and Percussion*

Milton Babbitt:
*Vision and Prayer*

Robert Stern:
*Night Scene (Boston Premiere)*

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday. This fall, also to observe the orchestra's centennial, they embark upon an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

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Burton Fine
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Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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Arthur Press
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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

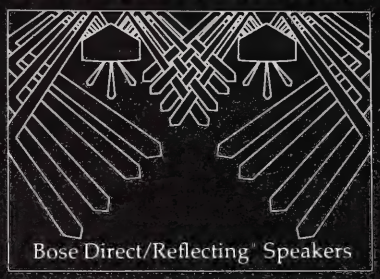


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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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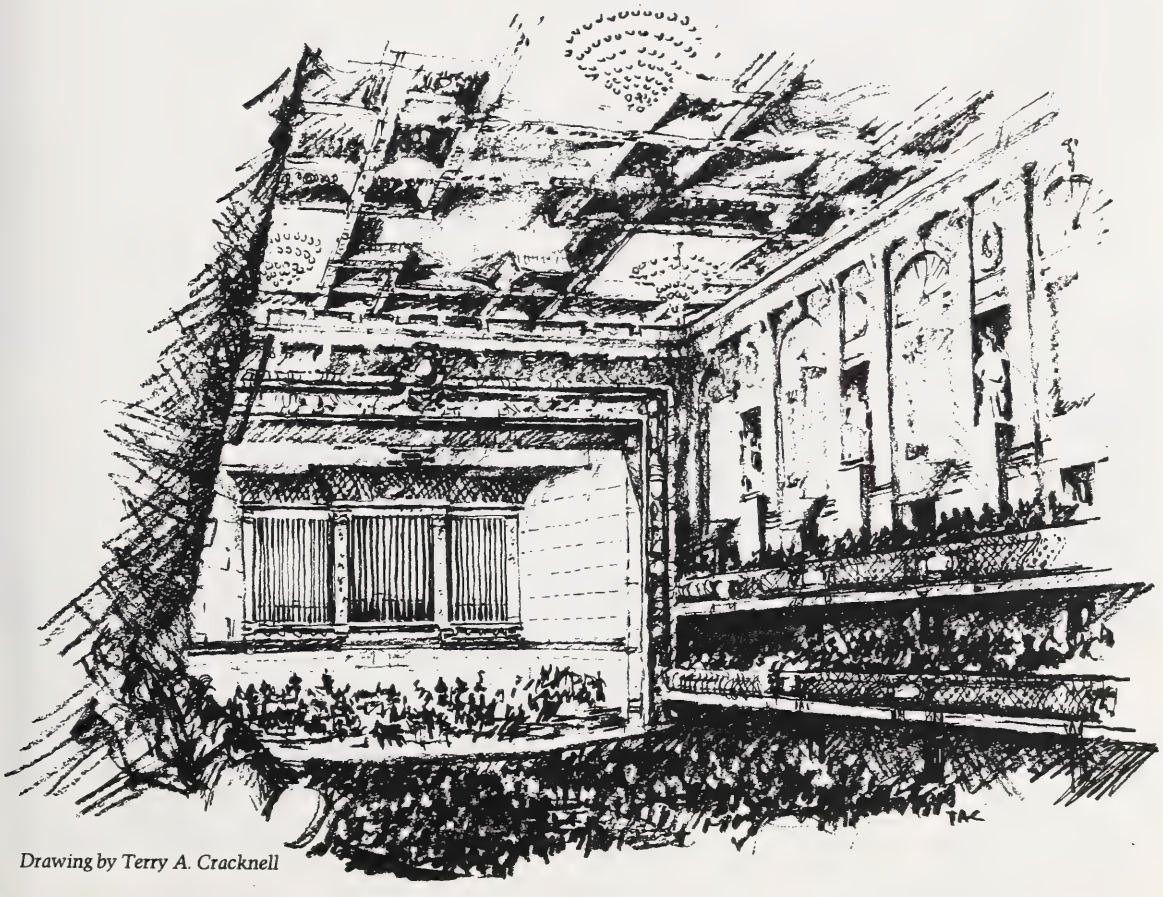
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## Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by a city road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra, and on 15 October 1900, some seven years and $750,000 later, the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Meade & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is widely regarded as one of the two or three finest concert halls in the world: Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to Vienna's renowned *Grosser Musikvereinsaal*, noted that "for much music, it is even better . . . because of its slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 124 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along three sides. The auditorium itself is centered within the building, with



*Drawing by Terry A. Cracknell*




Jordan Marsh celebrates on the occasion of the BSO's centennial.

**jordan marsh**

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corridors and offices insulating it from outside street noise. The leather seats are the ones installed for the hall's opening in 1900, and, with the exception of the wooden floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration. Symphony Hall seats 2,625 people during the winter season and 2,371 during the Pops season, when the banks of orchestra seats are replaced by tables and chairs.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade which is visible to the audience.

Two radio booths used for the taping and broadcasting of concerts overlook the stage. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

A couple of interesting points for observant concertgoers: Beethoven is the only composer whose name was inscribed on one of the plaques which trim the stage and balconies of the hall; the other plaques were left empty since it was felt that only Beethoven's popularity would remain unchanged. And the initials "BMH"—for "Boston Music Hall," as the building was to have been called—appear on the stairwell banisters at the Huntington Avenue side, originally planned as the main entrance. But the old Boston Music Hall was gutted only after the new building—Symphony Hall—was opened.



*Architect's drawing for Symphony Hall*

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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 1 October at 8

**SEIJI OZAWA** conducting

WEBERN — Five Pieces for Orchestra, Opus 10
(American premiere given by the Boston Symphony Orchestra on 19 November 1926)
Sehr ruhig und zart
(Very peaceful and gentle)
Lebhaft und zart bewegt
(Lively and gently moving)
Sehr langsam und äusserst ruhig
(Very slow and exceedingly peaceful)
Fliessend, äusserst zart
(Flowing, exceedingly gentle)
Sehr fliessend
(Very flowing)

SCHUBERT — Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*
Allegro moderato
Andante con moto

INTERMISSION

BARTÓK — Concerto for Orchestra
(world premiere given by the Boston Symphony Orchestra on 1 December 1944)
Andante non troppo—Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

Tonight's concert will end about 9:45.
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Baldwin piano

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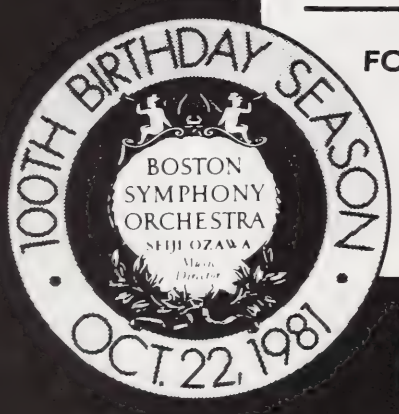
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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Friday, 2 October at 2
Saturday, 3 October at 8

**SEIJI OZAWA** conducting

WEBERN — Five Pieces for Orchestra, Opus 10
(American premiere given by the Boston Symphony Orchestra on 19 November 1926)
Sehr ruhig und zart
(Very peaceful and gentle)
Lebhaft und zart bewegt
(Lively and gently moving)
Sehr langsam und äusserst ruhig
(Very slow and exceedingly peaceful)
Fliessend, äusserst zart
(Flowing, exceedingly gentle)
Sehr fliessend
(Very flowing)

SCHUBERT — Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*
Allegro moderato
Andante con moto

INTERMISSION

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace

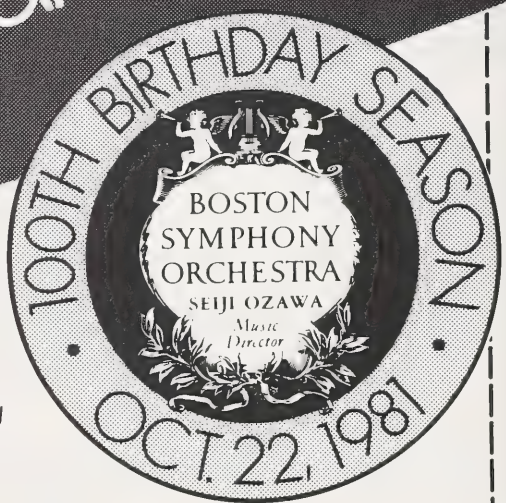
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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Tuesday, 6 October at 8

**SEIJI OZAWA** conducting

WEBERN — Five Pieces for Orchestra, Opus 10
(American premiere given by the Boston Symphony Orchestra on 19 November 1926)
Sehr ruhig und zart
(Very peaceful and gentle)
Lebhaft und zart bewegt
(Lively and gently moving)
Sehr langsam und äusserst ruhig
(Very slow and exceedingly peaceful)
Fliessend, äusserst zart
(Flowing, exceedingly gentle)
Sehr fliessend
(Very flowing)

SCHUBERT — Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*
Allegro moderato
Andante con moto

INTERMISSION

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*
Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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| **TUESDAY "C"** | DECEMBER 1<br>DECEMBER 8<br>FEBRUARY 23 | **Elgar, Foote**<br>**Beethoven, Saint-Saëns**<br>**Mozart, Stravinsky** | **$27.00** |
| **THURSDAY "A"** | OCTOBER 1<br>JANUARY 7<br>APRIL 8 | **Webern, Beethoven**<br>**Debussy, Mozart**<br>**Haydn** | **$27.00** |
| **THURSDAY "10"** | OCTOBER 8<br>DECEMBER 3<br>FEBRUARY 25<br>APRIL 1 | **Beethoven Sonatas**<br>**Tchaikovsky Trio**<br>**Kodály, Brahms**<br>**Haydn** | **$36.00** |
| **SATURDAY "ODD"** | OCTOBER 10<br>DECEMBER 5<br>FEBRUARY 20<br>APRIL 3 | **Beethoven, Saint-Saëns**<br>**Tchaikovsky Trio**<br>**Stravinsky, Mozart**<br>**Haydn** | **$36.00** |
| **SATURDAY "EVEN"** | OCTOBER 3<br>NOVEMBER 28<br>FEBRUARY 27<br>APRIL 10 | **Webern, Beethoven**<br>**Elgar, Foote**<br>**Kodály, Brahms**<br>**Haydn** | **$36.00** |

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## Anton Webern

Five Pieces for Orchestra, Opus 10



*Anton Friedrich Wilhelm von Webern was born in Vienna, Austria, on 1 December 1883 and died in Mittersill, Austria, on 15 September 1945. He composed the Five Pieces for Orchestra over the period 1911-13 (further details below) and conducted the Zurich Tonhalle Orchestra in the premiere performance on 22 June 1926 at the fourth festival of the International Society for Contemporary Music, held that year in Zürich. Serge Koussevitzky led the Boston Symphony Orchestra in the American premiere on 19 November of the same year. The only other BSO performances were given by Erich Leinsdorf in February 1969 and Gunther Schuller in March of 1970. The Five Pieces are scored for a chamber orchestra of flute (doubling piccolo), oboe, clarinet (doubling bass clarinet), E-flat clarinet, horn, trumpet, trombone, harmonium, celesta, mandolin, guitar, harp, glockenspiel, xylophone, cowbells, chimes, triangle, cymbals, side drum, bass drum, and solo strings: violin, viola, cello, and bass.*

During the years following the end of his formal studies with Arnold Schoenberg, Webern stepped out progressively farther along the path to atonality laid out by his teacher. The artistic concerns that possessed him between 1908 and 1913 were twofold, expressive and technical. The technical problem was how to shape works built on a strict employment of the chromatic scale into an architecturally satisfying form. Though his formal studies were over, he continued to send pieces to Schoenberg for criticism and discussion. The other problem was a matter of personal, private expression, on which he opened his mind only to his fellow student, Alban Berg, in a letter of 1912: "Except for the violin pieces [Opus 7] and a few of my orchestra pieces, all of my compositions from the Passacaglia [Opus 1] on relate to the death of my mother." The intersection of the composer's lasting grief and his aesthetic drive had produced a small body of small pieces—Opera 1 to 11—that express regret and abandonment with extraordinary intensity. It was a body of music that revealed an unsurpassed ear for delicacy of timbre and an arrestingly liberal use of silence, like the stopping of breath, to offset sound itself.

During these years, Webern's technical preoccupations led him to write works of ever greater brevity, the extreme point of which was reached with three compositions produced almost together: the Bagatelles for string quartet, Opus 9, the five orchestral pieces of Opus 10, and the Three Little Pieces for cello and piano of Opus 11. Indeed, the last-named work is surely the *ne plus ultra* of aphoristic composition, since the final movement runs only ten measures and twenty notes; beyond that it is scarcely possible to go. When writing his works of this period, Webern took to copying out the chromatic scale on a separate sheet of paper and crossing off each note as it was used. But he had not yet found a way of proceeding beyond the precise organization of the very smallest pieces, though their brevity deeply concerned him and even seemed sometimes ridiculous. As he said of his Bagatelles, "While I was working on them, I had the feeling that once the 12 notes had run out, the piece was finished . . . It sounds grotesque, incomprehensible,

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and it was immensely difficult." He had not yet found a solution to the impasse of total chromaticism. When the Bagatelles were finally published (a decade after their completion), Schoenberg contributed a foreword to the score in an attempt to create a more responsive frame of mind in performers who might otherwise be nonplussed by such tiny, precise compositions. His remarks apply equally well to the Opus 10 orchestral work:

> Though the brevity of these pieces is a persuasive advocate for them, on the other hand that very brevity itself requires an advocate. Consider what moderation is required to express oneself so briefly. Every glance can be expanded into a poem, every sigh into a novel. But to express a novel in a single gesture, joy in a single breath—such concentration can only be present in proportion to the absence of self-indulgence. These pieces will be understood only by someone who has faith in music as the expression of something that can be said only musically.

Actually, despite its apparent tidy organization into neat little opus numbers, Webern's compositional activity was much more confusing and busy during the years 1911 to 1913 than appears solely from the published works. He began many pieces, finished a rather large number of them, and selected only a small percentage actually to appear in print or receive performances. The pieces that eventually appeared as Opera 9 and 10 were created in a complex order, starting in the summer of 1911, when Webern composed what became the first and fourth orchestral pieces on 28 June and 19 July respectively. Then he turned to the string quartet works and completed four of them before ceasing virtually all original composition for two years. He spent most of 1912 preparing piano reductions of several Schoenberg scores that were being prepared for publication, an extremely difficult task, though not an especially creative one (the works in question were *Verklärte Nacht, Pelleas und Melisande,* and the Five Orchestral Pieces of Opus 16). Part of the reason for Webern's lack of original creative work was dissatisfaction with his position as theater conductor in Stettin, a mood exacerbated by attacks of an illness that forced his resignation and a lengthy period of recovery. But surely the delay was, at least partly, caused by artistic reasons too—the composer's inability to find satisfactory means of producing larger pieces than the subminiatures he had been writing.

It wasn't until the late summer of 1913 that he returned to the composition of orchestral works, finishing what became the second, third, and fifth movements of Opus 10 on 13 September, 8 September, and 6 October respectively. By the time he had finished the whole set, Webern at last felt the creative urge leading to a somewhat larger scale (though he was still to write the tiny Opus 11 the following summer). He reported to Schoenberg on 6 November that he was writing more orchestral pieces (though he never did, in fact, publish any of them) and that they were "forming themselves" into "relatively longer movements." On the 24th he added, "I have the feeling that my orchestra pieces, which I am now writing, are much better. I hope that I have brought out much more in them. The shortness of my quartet pieces is embarrassing to me, too. My orchestra pieces are much longer." With the composition of Opus 10, then, and its unpublished successors, Webern seems at last to be turning more aggressively to the problems inherent in a larger scale, so we may safely see the evident crisis of miniaturization as past (though, of course, pieces that are "much longer" for Webern are still much smaller than what other composers were writing).

The five movements of Opus 10 exploit Webern's refined sense of color, small but highly expressive gestures, and striking use of silence to compress (as Schoenberg had put it) a whole novel into the space of a sigh. Each piece, running anywhere from a few seconds to a minute or two, inhabits its own emotional world. Several years before Opus

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10 was given its full-scale public premiere, there had been a private performance of a chamber version, at which time the composer had listed the five movements as follows:

I. Urbild (Original form)
II. Verwandlung (Change)
III. Rückkehr (Return)
IV. Erinnerung (Remembrance)
V. Seele (Soul)

Webern's friend Willi Reich said that these titles were never intended to be programmatic explanations, but simply some indication of the "feelings that ruled him while composing the different pieces." By the time he published the work, Webern had decided to remove the headings entirely and simply to allow audiences to *listen* with all the concentration and attention they could muster. He remained convinced that nothing more was necessary for an appreciation of his music—no detailed exegesis of pitch organization or other analytical commentary. This was clear in his 1937 letter to Nicholas Slonimsky, who had been writing a series of short essays about music for the children's page of the *Christian Science Monitor* and who, to explain the notion of an orchestral score, had reproduced the fourth movement of Webern's Opus 10 in its entirety as the smallest and briefest orchestral score ever composed. Without saying a word about Webern's reputation as a difficult avant-garde composer, Slonimsky explained the mechanics of score layout and function. Webern wrote of his delight on 14 January 1937: "I am deeply touched that my music appears on the Children's Page. If only grown-ups were like children, free from prejudice against everything new."

—Steven Ledbetter

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## About the First American Performance...

*Serge Koussevitzky and the Boston Symphony Orchestra gave the first American performance of Webern's Five Pieces for Orchestra, Opus 10, in Symphony Hall on 19 and 20 November 1926. As part of a concert containing four new compositions, brought to Boston by Koussevitzky as the most interesting new pieces he had heard at the preceding summer's festival of the International Society for New Music in Zurich, the Webern work was by far the most advanced on the program. According to the Christian Science Monitor, "All these items were received politely by the Friday audience, which by now expects the worst of Mr. Koussevitzky." Still, the conductor's predilection for programming four new works on one program was perhaps an extreme case, and he made it up to the subscribers by concluding the concert with Beethoven's Fifth. Despite the strangeness of Webern's music, Boston's critics on the whole acquitted themselves well in their first encounter with this striking new compositional voice. Ironically, it was Philip Hale, whose other hat required him to write the BSO's program notes, who was least enthusiastic; the others were clearly attracted to the music, and H.T. Parker, writing in the Transcript, was positively rhapsodic.*

### Philip Hale in the Boston Herald

The pieces by Webern, scored in a curious manner, are the shortest known to us: impressionistic bits; dabs of pale colors; experimental expressing of the inaudible. In a way they are interesting; just as it would be interesting to hear the music played in compliment to the Princess of the North visiting the court of Herod in Jules Laforgue's "Salome"... To sum up: Walton's Overture was meaty and spontaneous; the hearty guffaw of an Englishman seeing an amusing, yet stirring, scene. Tansman, Krasa and Webern were as men condemned to hard labor and working out their punishment.

### L.A.S. in the Christian Science Monitor

At all events, Webern's music made an impression. It was not a definite impression. Here were mere shadows of sounds, as fugacious as vapor. Yet one sensed, while unable to discern, relation, pattern. What sort of music, pray, is this? The only thing in our musical experience comparable to the atmosphere of this piece is that of the "Moonstruck Pierrot." Perhaps, if we hear enough of this music, we shall be able to follow the path of Schönberg and his associates.

### P.R. in the Boston Globe

The most distinctive of these novelties was the five pieces by Anton von Webern, a pupil of Schoenberg. These pieces are each very short, scored for the fewest possible instruments, and almost never departing from the pianissimo said to be a mannerism of the composer.

Each of the little pieces conveys clearly and delicately a poetic mood, with the utmost concision. Webern scorns the artifices of musical rhetoric, he has abandoned conventional musical idiom, and, like his master, Schoenberg, taken to a personal and highly original type of expression.

One felt yesterday perfectly assured that these little pieces, queer as they sound measured by comparison with standard music, would grow rather than pall upon one with frequent repetition. After all the only real test of a new piece is the effect of a 150th hearing of it.

### H.T. Parker in the Evening Transcript

Delicacy, subtlety, sensibility, implicit substance and instant impression Webern also seeks. He writes for an orchestra of twenty-five single instruments, the

voice of which is almost always hushed. He writes in the briefest of compass, with no more than thirty-one measures to the longest of the "Five Orchestral Pieces." He writes intricately and with consummate concentration; while upon the hearer he would impose as focussed and penetrating sensation. Believe that melody can be sublimated and condensed into a quintessence, almost note by note. Believe that each filament of harmony, each thread of instrumental color, may be clarified, subtilized, purged of every sensual dross. Attain thereby to a pure distillation of musical sound. Set it in limpid, aerial motion. Upon paper ruled in staves write the signs of these visions in tones. Fondly believe that there are lips and hands to give them whispered orchestral speech for ears not a whit less sensitive in impression and understanding—and the Five Orchestral Pieces of Webern are written, sounded, heard. A music of experiment that must be conducted in the crowded laboratory of the concert-hall since elsewhere there are no orchestras; a music of the future since a generation or two must be attuned; a music that in the rounding of time may kindle a genius yet to be; a music, finally, pathetic, haunting in its infinite aspiration. There are less than seventy-five measures in the Five Orchestral Pieces; and in all the days of music there has been no purer quest of an ideal.

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## Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 19, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 20, at 8.15 o'clock

Tansman . . . . "The Dance of the Sorceress," from the Ballet "The Garden of Paradise"
(First time in Boston)

Krasa . . . . . March and Pastorale from Symphony
(The March for the first time in Boston; the Pastorale for the first time in America.)

Webern . . . . . Five Pieces for Orchestra, Op. 10
(First time in America)

Walton . . . . . Overture, "Portsmouth Point"
(First time in America)

Beethoven . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

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The Boston Five

***For good old Boston***

**Franz Schubert**
Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*



*Franz Peter Schubert was born in Lichtenthal, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. The score of the two movements of his unfinished B minor symphony is dated 30 October 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of that scherzo, fully scored, are on the reverse of the last page of the second movement. August Ludwig (1865-1946), a German composer and critic, was the first of several musicians to be seized by and to execute the unhappy idea of finishing the* Unfinished*: he added a "Philosopher's Scherzo" and a "March of Destiny." The first performance of the* Unfinished *was given under the direction of Johann von Herbeck in Vienna on 17 December 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale. Theodore Thomas gave the first American performance at a Thomas Symphony Soiree at Steinway Hall, New York, on 26 October 1867, and Carl Zerrahn conducted the first Boston performance at a concert of the Orchestral Union on 26 February 1868. Georg Henschel conducted the first Boston Symphony performances on 10 and 11 February 1882, during the orchestra's first season, and it has since been given at BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, Gunther Schuller, Eugen Jochum, Joseph Silverstein, and Mstislav Rostropovich. Jochum led the most recent BSO-Tanglewood performance in July 1974 (the New York Philharmonic and Zubin Mehta played the* Unfinished *at Tanglewood, however, in August 1979, while the BSO was touring Europe). Rostropovich led the most recent subscription performances in February 1977. The score of the* Unfinished *calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. The symphony is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog.*

The most obvious question about the *Unfinished* we cannot answer. The title page is signed and dated—Vienna, 30 October 1822—but beyond that there is no reference to the work in Schubert's lifetime. Johann von Herbeck, who conducted its first performance in 1865, had retrieved the manuscript from Anselm Hüttenbrenner in Ober-Andritz near Graz earlier that year. By then, the existence of the work was a matter of public knowledge, it having been mentioned in Hüttenbrenner's entry on himself in the *Biographisches Lexikon des Kaisertums Oesterreich* (1836) and in the big Schubert biography of Heinrich Kreissle von Hellborn (1864). Anselm Hüttenbrenner had received it from his younger brother Josef, who seems to have had it directly from Schubert. The details, however, of its journey from the composer to Josef to Anselm are obscure.

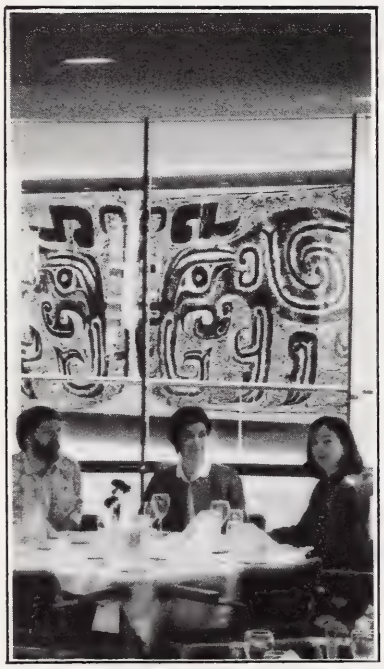
First of all, who were the Hüttenbrenners? Anselm, born 1794 in Graz, a university city about ninety miles southwest of Vienna, was a composer and critic who met

Schubert in 1815 as a fellow-student in the composition classes of Antonio Salieri. He returned to Graz in 1821, but he and Schubert remained on terms of warmest friendship. He performed Schubert's music and wrote a popular set of *Erlkönig* waltzes, based on Schubert's famous song. It was his Requiem that was sung at the memorial service for Schubert in Vienna on 18 January 1828. For many years, he led an active and varied life in the service of music, but in the last decade—he died in 1868—he ceased to compose, became pious and withdrawn, and occupied himself mainly with questions of theology and magnetisim.

Josef Hüttenbrenner, born 1796, was introduced to Schubert by Anselm in 1817. He became a civil servant, but was passionately devoted to music, at least to Schubert's and Anselm's (with perhaps not much sense that there was a difference). Nowadays we might call him a groupie: he hung around, he made himself useful, he was aggressive and not always disinterested in his friendship, and he seems to have irritated Schubert by his uncritical adulation ("Why, that man likes every single thing I do").

In April 1823, half a year after the date on the manuscript of the *Unfinished,* Schubert was awarded the Diploma of Honor of the Styrian Musical Society in Graz. Anselm was a member of that organization (and later its president), and the diploma was transmitted to Schubert via Anselm and Josef. In 1860, Josef first told Johann von Herbeck about the *Unfinished*, saying that "Schubert gave it to me for Anselm, as thanks for having sent him, through me, the Diploma . . ." A letter of Josef's to an unnamed recipient, and dated 1868, tells it a little differently: "Schubert gave it to me out of gratitude for the Diploma of Honor from the Graz Music Society, and dedicated it to the Society and Anselm; I had brought the diploma to Schubert." In the same letter he claims that he and Anselm had been unable to "find an orchestra to accept [the symphony] anywhere!"


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For the rest, we know only that Schubert's letter of thanks to the Society, dated 20 September 1823,* says: "In order also to give musical expression to my sincere gratitude, I shall take the liberty before long of presenting your honorable Society with one of my symphonies in full score." It seems likely enough that the two movements of the B minor symphony came into Anselm's possession because Schubert had intended them for the Society in Graz. I would guess that he sent only two movements because he foresaw difficulties with completing the piece, but wanted also to send something substantial fairly quickly (and he did not write another symphony until the great C major of 1825-26). What we do not know is just when he gave the manuscript to Josef to be passed along to Anselm, nor why it remained in Anselm's chest of drawers rather than going to the library of the Styrian Musical Society.

Von Herbeck, as already noted, heard about the existence of the work from Josef Hüttenbrenner in March 1860: "[Anselm] possesses a treasure . . . in Schubert's B minor symphony, which we *place on a level* with the great C major symphony . . . and with *any of Beethoven's.* Only it is not finished." Josef was using the Schubert as bribe to get the influential von Herbeck to perform some of Anselm's songs, quartets, choruses, operas, overtures, symphonies, masses, and requiems. For some reason, von Herbeck waited five years, but on 1 May 1865, after Kreissle von Hellborn had publicly urged Anselm to release the manuscript of the B minor, the conductor made the trip to Ober-Andritz. The account that follows is from an article, "The Riddle of Schubert's Unfinished Symphony," by the great Schubert scholar, Otto Erich Deutsch *(Music Review* 1940):

*Not a reflection on Schubert's manners: though the diploma is dated 6 April, he did not actually receive it until September.


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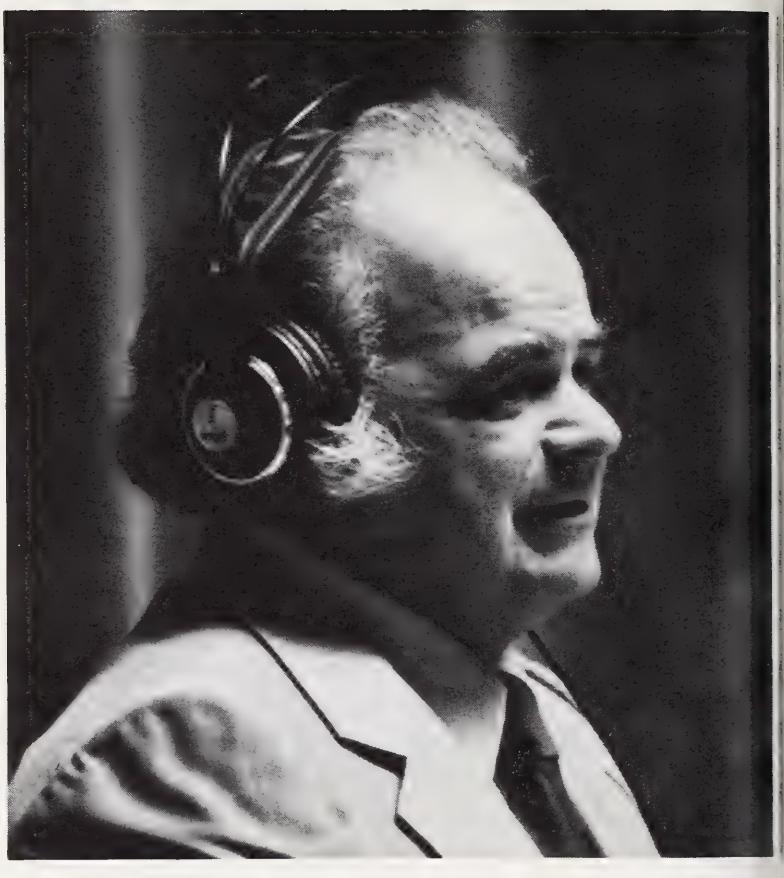
. . . Herbeck arrived in the village and, finding that the inn where he had gone by chance was the one which the Styrian musician daily frequented, awaited him there. "I have come," he said when Hüttenbrenner arrived, "to ask you to allow one of your compositions to be performed in Vienna." Anselm thereupon escorted Herbeck to his home . . . and into his study that looked like a lumber-room. Furniture, including a close-stool, had to be pushed out of the way before all the manuscripts could be reached and spread out—first, of course, those of Anselm himself. Herbeck while still in Vienna had chosen for the performance Anselm's Overture in C minor . . . and had obtained the manuscript from Josef, but now he also took from Anselm two overtures to play. This being settled, Herbeck said, "I intend to bring the three contemporaries, Schubert, Hüttenbrenner, and Lachner* before the Vienna public in a single concert. Naturally I would like very much to have Schubert represented by a new work." Anselm replied, "Well, I still have a lot of things by Schubert." Then from a drawer crammed with papers in an old-fashioned chest, he pulled out the symphony. Herbeck maintained his outward calm while he held the desired manuscript in his hand. "That would be quite suitable," he said, then with consummate diplomacy, "will you allow me to have the manuscript transcribed immediately at my expense?" But Anselm, who had been completely won over, replied, "There is no need to hurry, you are welcome to take it with you" . . . So these manuscripts, the decoy and the game, arrived on that very day in Vienna where the Schubert manuscript, after its long exile, was henceforth to remain.

"Only it is not finished" . . . At some point after February 1818, when he finished the Symphony No. 6 in C major, D.589, Schubert enlarged his idea of what it meant to compose a symphony. Between the fall of 1813 and the winter of 1817-18, he had, without inhibition, easily, almost casually, written six symphonies. But then, in May 1818, he made and abandoned twenty-five pages of closely-written piano sketches for a symphony in D major. In August 1821, he began and made considerable progress with a symphony in E minor/major, a work of which performing versions by J.F. Barnett, Felix Weingartner, and Brian Newbould have been published and performed. In 1822, he began but left unfinished the B minor symphony. (This is altogether a period in which Schubert leaves many fragments.) In 1825, he would actually speak of preparing to pave his way *zur grossen Symphonie.* "Big symphony" or "symphony in the grand manner" means a symphony like one of Beethoven's, and Schubert had taken the first step of frustrated emulation in the E minor/major project of 1821, a bigger work than the preceding six, and one in which Schubert, like only Beethoven before him, used trombones. In that work, the Adagio introduction is impressive and new in manner, but of the pretty E major theme that begins the Allegro, Maurice J.E. Brown writes: "It is a winning little tune and in the first two or three symphonies would have been perfectly in place, but compare it with the themes which open the *Trout* Quintet, the A major [Piano] Sonata, and the C minor Quartet-movement [respectively 1819, 1819, and 1820], and one might well wonder what on earth Schubert was about when he reverted to this eighteenth-century elegance in a new symphony."

The *Unfinished* he was able to take farther. We know of no external circumstances or pressures that might have kept him from completing the score. That he intended to leave it as a work in two movements in not very closely related keys is a notion preposterously out of tune with everything else we know about Schubert's thought: fascination with

*Franz Paul Lachner (1803-90) was a Bavarian-born composer and conductor, active chiefly in Vienna and Munich. It was he whose conducting of the Andante of Mozart's G minor symphony Wagner likened to a bronze pigtail. The recitatives in the most familiar performing edition of Cherubini's *Médée* are Lachner's. In the event, however, nothing by Lachner was played at the Vienna concert. After the Hüttenbrenner and Schubert pieces, the program was completed by some *a cappella* choruses of von Herbeck's own and the Mendelssohn *Italian* Symphony.—M.S.

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ruins and fragments, with blurred beginnings and endings, is a Romantic phenomenon, and Schubert was a profoundly original conservative whose model was Beethoven, and who was not at all forward-looking in such respects. The most convincing explanation is that he was at a loss how to go on. He had produced two movements that were altogether new in melodic style, in the boldly mixed breadth and concision of their structure, in the warm glow of their orchestral sound, music like no other ever heard before, music ready to claim a place in the tradition of the *grosse Symphonie*. But the delightful scherzo is not on that level. Beethoven, moreover, had turned the planning and composing of finales into a problem ever since he had begun fairly consistently writing works in which the center of gravity was at the end rather than at the beginning, in which the finale was not merely whatever came last, but was the moment toward which the entire work tended and in which all its tensions were resolved. This problem unsettled composers as far into the nineteenth century and beyond as Franck, Bruckner, Dvořák, Mahler, and Shostakovich. Even in later years and in works otherwise as miraculous as the G major string quartet, D.887 (1826), and the B flat major piano sonata, D.960 (1828), Schubert could not always match earlier movements with later ones of comparable concentration and intensity. The Schubert scholar Michael Griffel persuasively suggests that in the *Unfinished*, the composer meant specifically to emulate Beethoven's Fifth, that it was the problem of how to write a heroic finale to a work in a minor key that stopped him. Griffel believes also—and this, too, is a fascinating and provocative idea—that when Schubert wanted to take lessons from the great pedagogue, Simon Sechter (an arrangement barely begun at the time of Schubert's last illness and death), it was not in order to study fugue or counterpoint in a general sense, but to get tips on how to end a minor-mode symphony by means of contrapuntal techniques. (Schubert's unfinished works tend to be in minor.)

Reviewing the first performance of the *Unfinished*,* Eduard Hanslick had just one reservation: "As if he could not separate himself from his own sweet song, the composer postpones the conclusion of the [Andante], yes, postpones it all too long." I cannot agree with his evaluation, but no question, Hanslick has noticed a remarkable moment and one that is dangerous in performance. (Perhaps his criticism tells us something about von Herbeck's reading.) Schubert begins his coda with music like that at the beginning of the movement, but goes at once to that still and mysterious passage for violins alone that had previously introduced the second theme. Only this time it is skewed a little bit so as to lead to a harmonically distant place (A flat major), where clarinets and bassoons as quietly as possible sing the opening strain once more. The same violin passage, with another twist of its intervals, brings us back safely to E major and the last, soft cadences. We hear it as a beautiful, unresolved mystery (that is, if we don't, like Hanslick, hear it as a disturbance); I am sure, though, that Schubert had planned to resolve that mystery in the finale, to explain it, to "compose out" the possibility at which he hints in that wonderful last minute. And perhaps there, just for a moment, you might hear the symphony as somehow incomplete as well as unfinished. But then, it might have gone worse: in 1848, Josef Hüttenbrenner's maid used as kindling the manuscript (and only extant copy) of Acts II and III of Schubert's opera *Claudine von Villa Bella*.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Not the standard nor even a common name until the 1890s.




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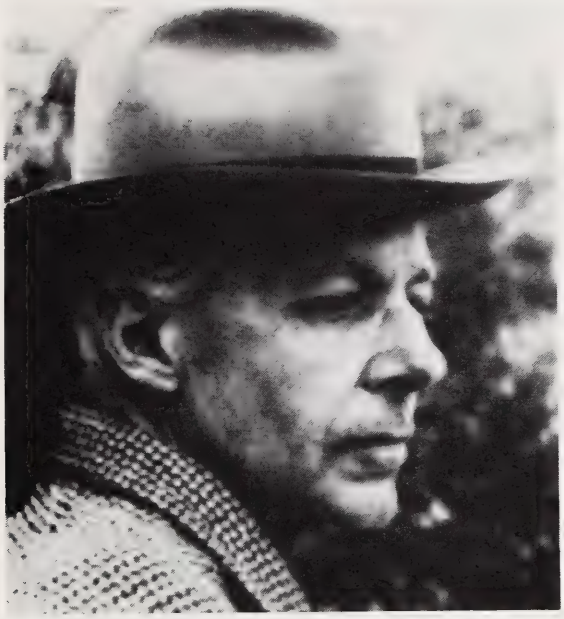
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**Béla Bartók**
Concerto for Orchestra



*Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on 25 March 1881 and died in New York on 26 September 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. Bartók composed the Concerto between 15 August and 8 October 1943; the work was given its first performance by the Boston Symphony Orchestra under Koussevitzky on 1 December 1944. Other conductors who have led it here include Richard Burgin, Ernest Ansermet, Pierre Monteux, Antal Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf, Seiji Ozawa, Rafael Kubelik, Jorge Mester, Sir Georg Solti, and Joseph Silverstein. Seiji Ozawa led the most recent subscription performances at the opening concerts of last season, as well as performances on the BSO's transcontinental tour last March and the most recent Tanglewood performance this past July. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with a fourth trumpet marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.*

For Bartók, the *Anschluss*, Hitler's occupation of Austria on 11 March 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal-Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them; . . . but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his

beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for over three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December of 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"


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PRE - THEATRE SPECIALS

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Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here he wrote most of the new work between 15 August and 8 October 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

He paired the first and fifth movements, as well as the second and fourth, so that the overall structure is a symmetrical pattern balanced through the middle. This plan seems to be the end result of several different possibilities under discussion at the time the commission was offered. Bartók originally hoped to do a cantata-like composition, but decided (in discussion with Koussevitzky) to make it purely orchestral. The only clear thematic connection between movements relates the opening *Introduzione* to the "death-song" of the third movement. All of the others are quite independent in their musical material and highly varied in character.

The Concerto opens with a soft and slightly mysterious slow introduction laying forth the essential motivic ideas: a theme built up of intervals of the fourth, answered by

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symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók's musical physiognomy all over with its emphatic leaping fourths and its immediate inversion. It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. The "secondary theme" is a gently rocking idea first heard in the oboe. Most of these materials make their first impression as melodies pure and simple, not as the source material for contrapuntal elaboration. But Bartók works out a wondrously rich elaboration with all kinds of contrapuntal tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a chain-like sequence of folk-oriented melodies (though surely not genuine folk tunes) presented by five pairs of instruments, each pair playing in parallel motion at a different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia,* is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and of seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called *"parlando rubato,"* a style that he found characteristic of much Hungarian folk music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush romantic one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simple-minded tune that descends the scale in stepwise sequences. This tune actually comes from the Seventh Symphony of Shostakovich, which Bartók heard on a radio broadcast while working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity that he decided to work it into his new piece and burlesque it with nose-thumbing jibes in the form of cackling trills from the woodwinds, raspberries from tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* which rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

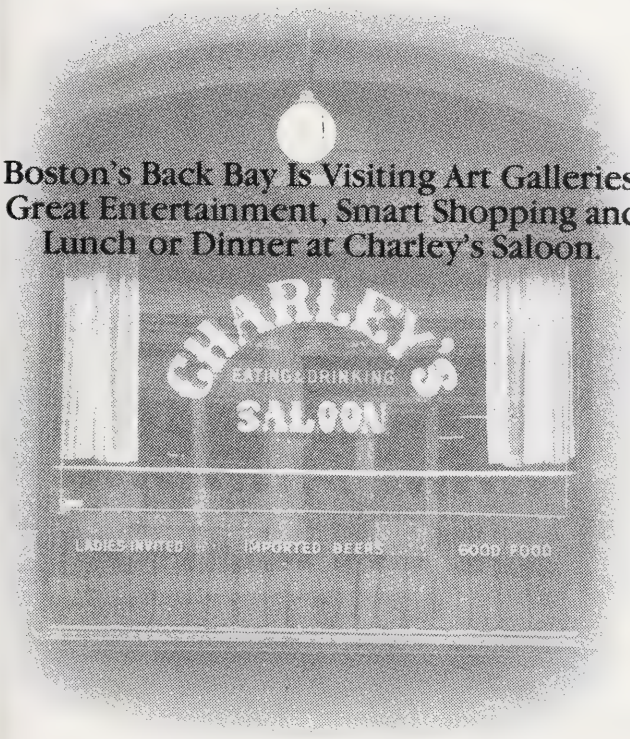
The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience. It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their

friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performances of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin, and the Third Piano Concerto, finished but for the last seventeen measures, and the unfinished viola concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—S.L.


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SATURDAY EVENING, DECEMBER 2, *at* 8:30 *o'clock*

MOZART: ..... Overture to "Idomeneo, Rè di Creta," K. 366

FRANCK ..... Symphony in D minor

I. Lento; allegro non troppo
II. Allegretto
III. Allegro non troppo

INTERMISSION

BARTÓK ..... Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Allegro scherzando
III. Elegy: Andante non troppo
IV. ) Intermezzo interrotto: Allegretto
V. ) Finale: Presto

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## About the First Performance...

*Serge Koussevitzky and the Boston Symphony Orchestra gave the first performances of Bartók's Concerto for Orchestra in Symphony Hall on 1 and 2 December 1944. Boston audiences had a chance to hear the new work a second time at the BSO's subscription concerts three weeks later, on 29 and 30 December, and Koussevitzky led the orchestra in the Concerto's first New York performances on 10 and 13 January 1945 in Carnegie Hall. Reviewing the very first Boston performance for the Herald, Rudolph Elie, Jr., had this to say:*

It is hardly necessary at this point to remark on the strength of the musical personality disclosed by Bartók's music. His Orchestral Concerto, given yesterday for the first time, is a work which must rank among the musical masterpieces of recent years.

Despite its basic simplicity, it is a composition of great contemporary complexity and, for the most part, of typical Bartokian austerity and severity, and it was not (barring the graceful, exquisite intermezzo) taken readily to heart by yesterday's audience. This should not dismay Bartók, whose music has withheld its innermost secrets from the general public for years. And it is by no means clear, even today, that his day is coming, but I would hazard a guess that if this extraordinary composition were to be heard as often as Shostakovich's antiquated sensations, it would speak powerfully to the musical public.

The Concerto is the product of a gloomy period in the composer's life. Bartók has not been well in recent months; nor has he been especially successful (if repeated performances are what make success). And when Dr. Koussevitzky through his music foundation approached him to commission this work, Bartók is said to have felt himself incapable of going through with the project. It may be reading things into the work which are not there, but the feeling of increasing optimism, of increasing strength and vigor is strongly conveyed in this work, and I have more than a suspicion that it is highly personal, even autobiographical music.

It begins with a phrase of gentle, luminous beauty which is soon carried away in a turbulent stream of conflicting rhythms and harmonies representing, perhaps, the composer's search for an idiom, his struggles to find, in clashing contemporary schools, his voice. There follow, in succeeding movements, reminiscences of other schools, fragments of other styles (the fourth movement might have been by Smetana), and finally, as if in triumphant assertion that he had been on the right track all along, he brings his Concerto to an end in his own individual idiom. All this, you understand, is pure speculative twaddle. It is simply what it might be and what it was to me.

From a more musical approach, however, there is no denying the splendors of its harmonic network or the expressiveness of its melodic sensibilities. There is a nobility and a purity to the music—all the more apparent in contrast to the Franck orgy which followed—which is akin esthetically to Bach—and which speaks most clearly to those with their deepest musical roots in that prodigious fountain. The Concerto, by the way, is fearfully difficult, and every man in the orchestra, not to mention Dr. Koussevitzky, must be congratulated for their technical feat in the mere negotiation of the work, while conductor and orchestra cannot be praised enough for endowing it with such great musical feeling. The composer came to the stage to acknowledge the applause, of which there was a heartening volume. Yes, if a composition of transcendent musical art may be defined as one which, in its own way, is a summation of all that has gone before, then the Orchestra Concerto is a work of art . . . and a great one.

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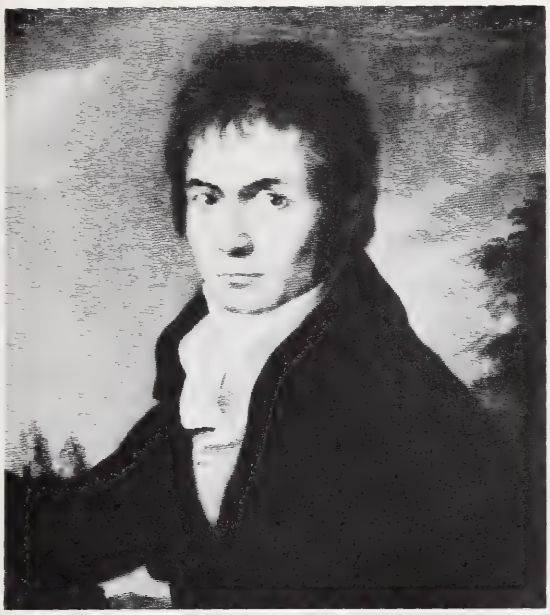
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**Ludwig van Beethoven**
Piano Concerto No. 4 in G, Opus 58



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on 27 March). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on 22 December 1808, with the composer as soloist. The American premiere took place at the Boston Odeon on 4 February 1854, with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann. The concerto entered the repertory of the Boston Symphony Orchestra on Beethoven's birthday in the inaugural season, 16-17 December 1881; Georg Henschel conducted, George W. Sumner was soloist. Later Carl Baermann was soloist with Henschel. It has also been performed at BSO concerts by Wilhelm Gericke with soloists Mary E. Garlichs, Anna Clark-Stennige, Rafael Joseffy, Baermann, and Ernst von Dohnanyi; Arthur Nikisch with Ferruccio Busoni; Emil Paur with Baermann, Harold Randolph, and Alberto Jonas; Max Fiedler with Josef Hofmann; Otto Urack with Leopold Godowsky; Karl Muck with Harold Bauer, Winifred Christie, and Guiomar Novaes; Pierre Monteux with Arthur Rubinstein, Felix Fox, Edouard Risler, and Leon Fleisher; Bruno Walter with Artur Schnabel; Serge Koussevitzky with Myra Hess, Schnabel, Rudolf Serkin, Jan Smeterlin, and Joseph Battista; Richard Burgin with Claudio Arrau; Ernest Ansermet with Aldo Ciccolini; Leonard Bernstein with Rubinstein and Eugene Istomin; Charles Munch with Miklos Schwalb, Istomin, Serkin, Arrau, and Michele Boegner; Erich Leinsdorf with Rubinstein, Serkin, Malcolm Frager, and Istomin; Max Rudolf with Serkin; William Steinberg with André Watts; Michael Tilson Thomas with Frager; Sir Colin Davis with Gina Bachauer; Seiji Ozawa with Alexis Weissenberg; Lorin Maazel with Vladimir Ashkenazy; Hans Vonk with Weissenberg; Klaus Tennstedt with Peter Serkin. The most recent performance took place at Tanglewood in 1979 with Ozawa and Watts; the most recent performance in Symphony Hall was in November 1976 with Ozawa and Murray Perahia. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.*

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806, Beethoven was

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deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein,* Opus 53, and the *Appassionata,* Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets, Opus 59. By the end of 1806, he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

As frequently happens when a prolific composer sketches many compositions at a time, his sketchbooks are filled with ideas in a seemingly random mixture, noted down as they pop into his head. Then, as he continues to work on the more promising ideas, their potential gradually becomes evident so that he can decide which medium—and ultimately which work—they belong in (and, of course a good many ideas are simply discarded or preserved for use years later). Thus it is that one of the earliest thematic ideas to appear in Beethoven's sketchbooks for the G major concerto contains two different ideas which were later split up and used in separate works. The theme began with a sixteenth-note figure rippling gently upwards, followed by a more assertive arpeggio reaching a climax from which the melodic line turned downward again. The first part of the sketch was never used in the concerto, though it does turn up as the warm bassoon and clarinet figure that introduces the prisoners' chorus in the first act finale of *Fidelio;* the second half became the basis of the rondo theme for the concerto.



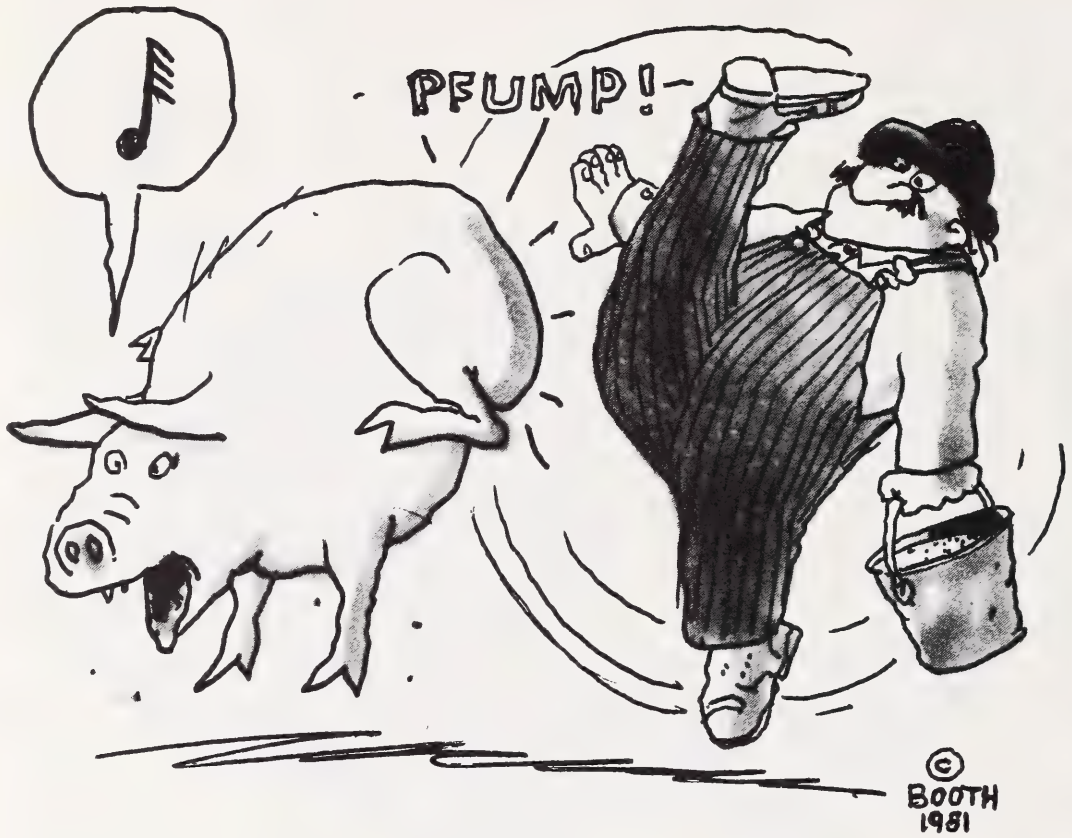

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Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello.* This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas, and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to

*Traditionally, of course, the soloist never played a note until the orchestra completed the ritornello. There had, however, been one precedent for Beethoven's procedure: Mozart's masterful early concerto in E flat, K.271, where the pianist twice makes a saucy response to the orchestra's opening gesture. It is witty and completely unexpected. Whether Beethoven knew that concerto or not is entirely beside the point, since his own treatment of the idea makes a totally different effect.

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expect a fortissimo orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering.

The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat which this concerto shares with the Fifth Symphony.* The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's fortissimo restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. It was no less a personage than Franz Liszt who interpreted the movement as Orpheus calming the Furies of the underworld. The image is more appropriate than most such explanations. Certainly the orchestral strings, with their perpetual unison and sharp staccati throughout (until the last few bars) avoid any feeling of softness or even humanity, while the piano urges and pleads with increasing urgency, finally overcoming

*The main idea of the first movement of the Fifth Symphony appears in sketches from as early as 1804, and both works were gestating at roughly the same time. In fact, the characteristic figure appears frequently in Beethoven's works of these years. But it is absolutely characteristic of him to choose quite consciously—as he seems to have done in the C minor symphony and the G major concerto—to use the same musical idea for expressive purposes that are diametrically opposed.


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the opposition of the strings sufficiently to end their hard unison, persuading them to melt into harmony. (Liszt no doubt came upon the image of Orpheus from Gluck's very similar musical treatment of the scene with the Furies in his *Orfeo;* there is, however, no evidence that Beethoven actually had this scene in mind when writing the concerto.)

The second movement ended in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation, not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.


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The concerto received its first performance in one of two private concerts held in March 1807 at the home of Prince Lobkowitz, one of Beethoven's strongest supporters (and one of the three aristocrats who prevented his leaving Vienna by promising him a lifetime pension to stay there and keep on composing). The programs included the first four symphonies, the G major concerto, the *Coriolan* Overture, and selections from *Fidelio.* The one reviewer who seems to have gained access to the concerts was a writer for the *Journal des Luxus und der Moden (Journal of Luxury and Fashion),* who was clearly not able to comprehend the richness of Beethoven's music:

> Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

For performance before a general audience, the concerto had to wait until 22 December 1808, for the famous concert that Beethoven gave in the Theater-an-der-Wien which included the first public performances of the Fifth and Sixth symphonies, the Fourth Concerto, the concert aria *Ah, perfido,* movements from the Mass in C, and the Choral Fantasy, this last composed in a hurry only a short time before to serve as a grand finale. It was, of course, a concert of great historical significance, but it was certainly not as musically satisfying as Beethoven could have hoped. The weather was bitterly cold, and the audience sat for four hours in discomfort, listening to a long series of new and difficult compositions—long past what could be expected of their attention span; the chorus and orchestra were composed of a heterogeneous group of amateurs and professionals, many of whom were surely not up to the demands of the music, which was, in any case, performed from hand-copied parts, not today's neatly-printed music! The soprano who sang the aria got stage fright and ruined the piece totally, while during the performance of the Choral Fantasy, part of the orchestra forgot to play a repeat, so the entire ensemble fell apart and the piece had to be started over again. Beethoven himself noted, though, that "In spite of the fact that various mistakes were made, which I could not prevent, the public nevertheless applauded the whole performance with enthusiasm." And the composer Johann Friedrich Reichardt described the new concerto, three days after the concert, as "a new pianoforte concerto of immense difficulty, which Beethoven executed astonishingly well in the most rapid tempos. The Adagio, a masterly movement of beautiful, sustained song, he truly sang on his instrument with a profound feeling of melancholy that pervaded me too."

Still, the event left hard feelings. During the rehearsals the orchestra refused to play if Beethoven was in the same room. He needed to listen as best he could from the foyer of the hall and transmit his wishes to the concertmaster, who would in turn transmit them to the players. His increasing deafness made his active participation in performance continually more difficult. Indeed, the evening of the concerto's public premiere was the last time that Beethoven ever appeared before the public as piano soloist.

—S.L.

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**Ludwig van Beethoven**
Symphony No. 6 in F major, Opus 68, *Pastoral*



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He composed the bulk of this symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf and Härtel by September 1808. The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—it included the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on 22 December 1808 at the Theater-an-der-Wien in Vienna. The first American performance took place in Philadelphia on 26 November 1829 at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on 15 January 1842. Forty years later the Boston Symphony Orchestra played the* Pastoral *Symphony under Georg Henschel in the inaugural season, on 6 January 1882. Since then the BSO has performed it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Leonard Bernstein, Ferdinand Leitner, Klaus Tennstedt, and Seiji Ozawa, who led the most recent subscription performances in April 1980 and the most recent Tanglewood performance in July 1980. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets and trombones, plus timpani and strings.*

The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today), and during his summers spent outside of town he would be out-of-doors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently finished by the summer of 1808, since on 14 September he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view than the headings of the individual movements is the overall heading that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.


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Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were actually reversed in numbering—the *Pastoral* Symphony, given first on the program, was identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather, fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and the Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical" orientation claim to find the even-numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.




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Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished-seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminished-seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced


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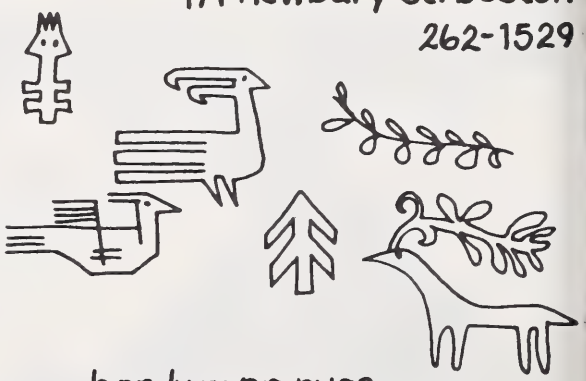


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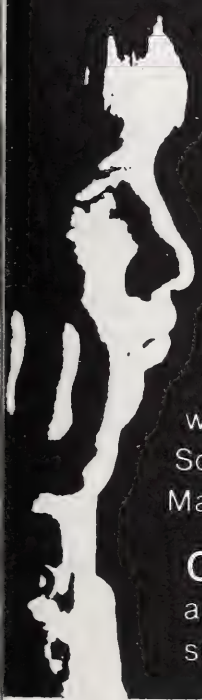
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with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral color and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of fields, woods, and streams can be distasteful, then will the Pastoral Symphony weary its hearers."

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and the woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this Andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes, and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying; Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the flute, oboe, and


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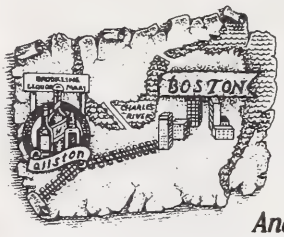
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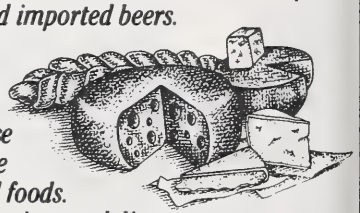


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clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic writing did he link the movements of a symphony so that they would be performed without a break. It is significant that it happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense; there is no question about the tense musical link between movements in the Fifth Symphony, just as there should not be about the *Pastoral* if Beethoven's program were suddenly to disappear. The scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic Allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the Allegro whether or not one thinks of it as "grateful feelings after the storm."

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional appearance of a bassoon accompaniment consisting of three notes; this is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling. The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke with the greatest admiration of Beethoven's orchestration here and helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm. As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches,* a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in the world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—S.L.•

**More...**

The best short introduction to Webern's life and works is the extraordinarily informative article by Paul Griffiths in The New Grove Dictionary of Music and Musicians. Hans Moldenhauer's *Anton von Webern: Chronicle of his Life and Works* (Knopf) is a massive work of industry, filled with information, but rather heavy going due to the deplorable quality of the (necessarily) many English translations. Most of the other books available in English are highly technical and analytical. It would be pleasant to report the availability in English of Hanspeter Krellman's German book on Webern in the Ro-Ro-Ro monographs (Rowohlt paperback), which is filled with source material giving a well-rounded picture of the composer's character and personality, but it has never been translated. The old (1957) four-record set of Webern's "complete works," which is to say the works he supplied with opus numbers, produced under the direction of Robert Craft, is still available from Columbia Special Products; it boasts particularly informative annotations by Craft, but the performances, on the whole, have been supplanted by the more recent traversal of the same material by Pierre Boulez (Columbia). Gary Bertini has recorded Opus 10 on a single Angel disc, along with Webern's Cantata No. 1, Berg songs, Schoenberg's Chamber Symphony, and his rarely heard Six Pieces for Men's Chorus, Opus 35.

The Schubert book by Arthur Hutchings in the Master Musicians series is not bad (Littlefield paperback); the full-scale biography by Maurice J.E. Brown is fine (Da Capo). But much the most moving approach to Schubert the man is by way of the raw material of the biographies, the recollections of the people who knew him and the documents of his life. Otto Erich Deutsch has produced two magnificent compilations of material: *Schubert: Memoirs by his Friends* and *Schubert: A Documentary Biography* (Da Capo). On the symphonies, Maurice J.E. Brown's BBC guide is excellent (U. of Washington paperback), as is the chapter by Harold Truscott in the first volume of Robert Simpson's *The Symphony* (Pelican paperback). The Norton Critical Scores include a volume on the *Unfinished*, edited by Martin Chusid, with a score of the work and a variety of historical, analytical, and critical commentaries, including a sympathetic essay by Dvořák. BSO recordings of the *Unfinished* include readings by Charles Munch (on RCA, with Beethoven's Fifth) and Eugen Jochum (on DG, with Mozart's *Jupiter*). Seiji Ozawa has recorded the *Unfinished* with the Chicago Symphony (RCA, with Beethoven's Fifth). Other recordings of special interest are those by Pablo Casals (Columbia, as a single with the Mozart G minor, or in a two-record package with Mendelssohn's *Italian*, Haydn's *Surprise*, and Mozart's *Jupiter*); Otto Klemperer (on Angel with Beethoven's Fifth); and Guido Cantelli (Seraphim, mono, with Mendelssohn's *Italian*).

Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) is the most thorough biography and critical study available. John McCabe has contributed *Bartók Orchestral Music* to the BBC Music Guides (University of Washington paperback). Agatha Fassett's gripping and personal account of Bartók's last years was published in hardcover under the somewhat off-putting title *The Naked Face of Genius*; there is a Dover paperback reprint simply titled *Béla Bartók: The American Years*. Of the many recordings of the Concerto for Orchestra my favorites include Fritz Reiner with the Chicago Symphony (RCA), Seiji Ozawa with the Chicago Symphony (Angel), and Rafael Kubelik with the Boston Symphony Orchestra (DG).

Of writings about Beethoven there is no end. The standard detailed biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by

Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory (Schirmer, paperback). Although Solomon slights the discussion of the music itself, his book is one of the most interesting composer biographies ever written. The concertos are well treated by Roger Fiske in the BBC Music Guide *Beethoven Concertos and Overtures* (U. of Washington paperback); Donald Francis Tovey's classic analysis of the G major concerto is found in the third volume of his *Essays in Musical Analysis* (Oxford paperback). Rudolf Serkin will record the Fourth Concerto with Seiji Ozawa and the Boston Symphony Orchestra for Telarc soon after these performances. In the meantime, Serkin's earlier traversal of the five Beethoven piano concertos is available in a four-record set (Columbia; Nos. 3 and 5 with Leonard Bernstein and the New York Philharmonic, the others with Eugene Ormandy and the Philadelphia Orchestra). The older Boston Symphony recording, under Erich Leinsdorf, with soloist Arthur Rubinstein, has just been marked for deletion from the catalogues (RCA). Other memorable recordings include Leon Fleisher with the Cleveland Orchestra under George Szell (Columbia; available only in the complete set), and Emil Gilels with the same orchestra and conductor on a single disc (Angel, coupled with Beethoven's relatively little-known set of variations on the Turkish March from *The Ruins of Athens*, Opus 76).

There have been many studies of the Beethoven symphonies, of course. George Grove's *Beethoven and His Nine Symphonies,* though written nearly a century ago from a now distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony,* edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic essay appears in the first volume of *Essays in Musical Analysis* (Oxford, available in paperback). One of the most enlightening of all discussions of Beethoven's sketches and the light they throw on his process of composition is Philip Gossett's "Beethoven's Sixth Symphony: Sketches for the First Movement" in the *Journal of the American Musicological Society* for Summer 1974. Though necessarily technical, the article deals with certain fundamental problems and analyzes, among other things, the way Beethoven sketched and worked out the return to the first-movement recapitulation discussed in the notes. Among many recordings of the Sixth, two BSO performances are currently available, one led by Erich Leinsdorf in his complete set of the Beethoven symphonies (RCA), and one by Charles Munch (RCA). Herbert von Karajan's first Berlin Philharmonic recording in a complete set of the nine symphonies (Deutsche Grammophon) is one I have lived happily with for over a decade (I have not had the opportunity to hear his most recent version). I grew up with George Szell's performance with the New York Philharmonic (now on an Odyssey three-disc set, mono), and I retain a special fondness for that reading, as I do for Szell's later version with the Cleveland Orchestra in his complete traversal of the nine.

—S.L.

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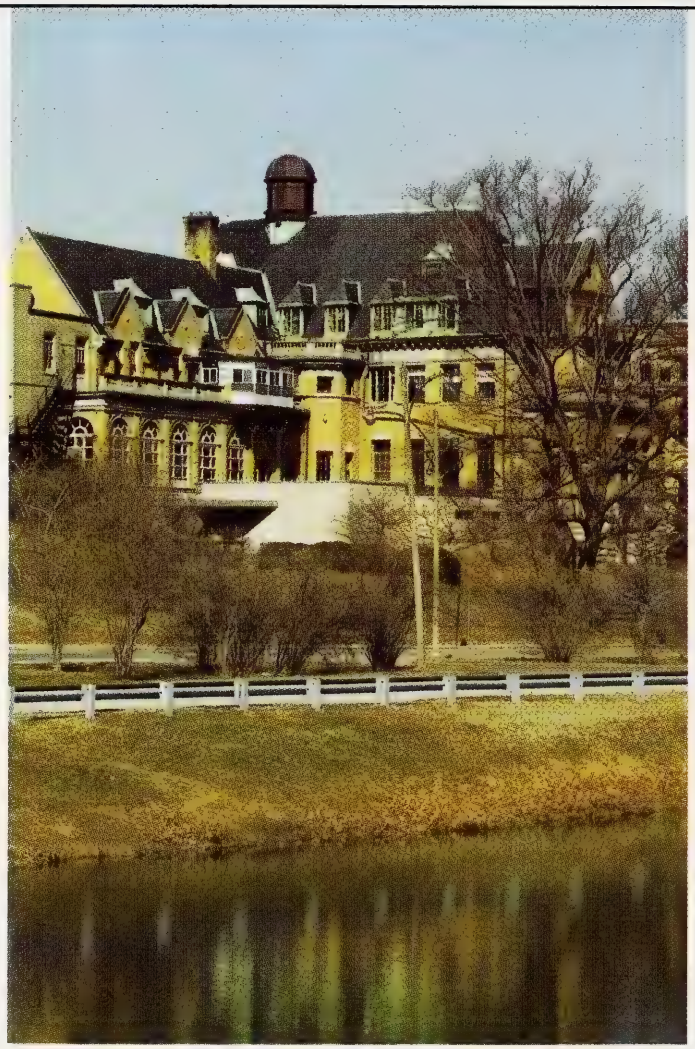

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## Rudolf Serkin



Internationally recognized as one of the world's greatest pianists and musicians, Rudolf Serkin is also known as a man who selflessly devotes much of his time and energy to others. Mr. Serkin participates at the Marlboro Festival and School of Music where he is president and artistic director; he has served on the Carnegie Commission on Educational Television; he has been awarded honorary degrees from numerous universities and colleges, as well as from the Curtis Institute in Philadelphia, where he taught from 1939 until 1975 and was director from 1968 until 1975; he has been the recipient of many honors, including the Presidential Medal of Freedom in 1963; and he is a member of the American Academy of Arts and Sciences, as well as a past member of the National Council on the Arts.

Born in Eger, Bohemia (now Czechoslovakia), and educated in Vienna, where Arnold Schoenberg was among his composition teachers, Rudolf Serkin made his debut at age twelve with the Vienna Symphony; he began concertizing at seventeen with a Berlin debut under Adolf Busch. He made his first United States appearance with the Busch Quartet at the Library of Congress in 1933, and his formal debut in this country came in 1936 with Toscanini and the New York Philharmonic. Since then, he has toured both the United States and Europe, appearing in recital, with orchestra, and with chamber ensemble; he has also played in South America, Iceland, Israel, India, and the Far East, and he was a frequent participant in the Casals Festivals in the French Pyrenees and Puerto Rico.

Mr. Serkin has performed with the Boston Symphony on more than a dozen occasions since his first appearance in 1938 under Koussevitzky. He played all five Beethoven concertos and the Choral Fantasy during the orchestra's Beethoven Festival in April of 1970, and he performed Beethoven's Third and Fifth piano concertos with the BSO last season. His digital recording with Seiji Ozawa and the BSO of Beethoven's Piano Concerto No. 5, the *Emperor,* has recently been issued by Telarc as the first in that company's Serkin-Ozawa-BSO Beethoven piano concerto cycle. Mr. Serkin performs Beethoven's Choral Fantasy on the BSO's gala centennial concert 18 October, and he returns later this season for performances of Beethoven's Piano Concerto No. 1.

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Thursday, 8 October—8-10
Thursday '10' series
SEIJI OZAWA conducting
Vivaldi — *The Four Seasons*
JOSEPH SILVERSTEIN
Beethoven — Symphony No. 6, *Pastoral*

Friday, 9 October—2-4
Saturday, 10 October—8-10
SEIJI OZAWA conducting
Vivaldi — *The Four Seasons*
JOSEPH SILVERSTEIN
Beethoven — Symphony No. 8
Beethoven — *Leonore* Overture No. 3

Tuesday, 13 October—8-9:50
Tuesday 'B' series
SEIJI OZAWA conducting
Beethoven — *Consecration of the House* Overture
Beethoven — Symphony No. 8
Stravinsky — *Le Sacre du printemps*

Thursday, 15 October—8-10:05
Thursday '10' series
Friday, 16 October—2-4:05
Saturday, 17 October—8-10:05
SEIJI OZAWA conducting
Mozart — Symphony No. 28
Starer — Violin Concerto (world premiere)
ITZHAK PERLMAN
Saint-Saëns — Introduction & Rondo capriccioso
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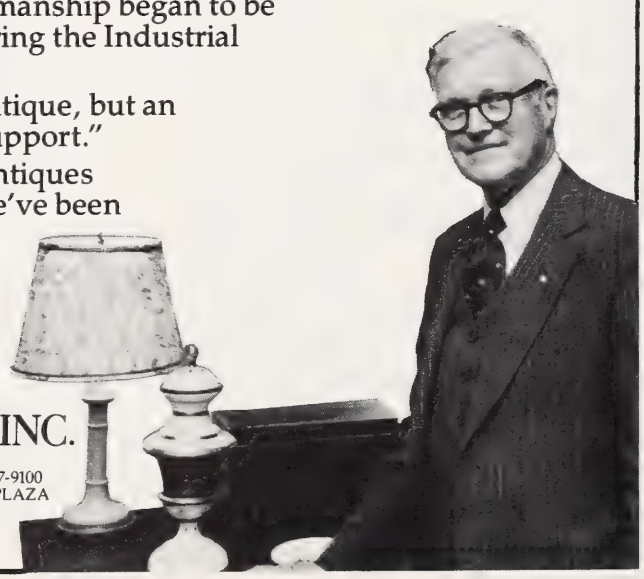
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## PRE-SYMPHONY CHAMBER CONCERTS

Thursday, 1 October at 6
Saturday, 3 October at 6

FRANCESCO STRING QUARTET
Bo Youp Hwang, violin
Ron Wilkison, violin
Robert Barnes, viola
Joel Moerschel, cello

WEBERN — Rondo for string quartet

BEETHOVEN — Quartet in F minor, Opus 95, *Serioso*
Allegro con brio
Allegretto, ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo—
Allegretto agitato

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

## Anton Webern
Rondo for string quartet

Anton Webern's senseless, tragic death in 1945, when he was accidentally shot by a nervous American soldier detailed to arrest a suspected black-marketeer, brought to its untimely end the career of a composer of extraordinary refinement and idealism, a composer whose entire recognized life work of thirty-one opus numbers could be contained on four long-playing records. But no composer produces so well-crafted an Opus 1 as Webern's Passacaglia for Orchestra without having learned his art in years of study and practice, writing many compositions to develop and expand his skills. Still, no one knew of the existence of any Webern juvenilia for decades after his death; it seemed as if anything that might once have existed was lost or long since destroyed, perhaps by the composer himself.

Then in 1965, Hans Moldenhauer, who was preparing the first large-scale biography of the composer, made the acquaintance of Webern's daughter-in-law, who had remained in Vienna during the last months of World War II, after Webern and his wife had joined their daughter in Mittersill, near Salzburg, where the composer met his death. The daughter-in-law, Hermine von Webern (whose husband, Webern's son, had been killed in the war), recounted how she had tried to save what she could from the Webern home after it was taken over by Russian occupying forces, who smashed the composer's cello and his revered bust of Mahler and gathered his papers together for use as kindling. She had managed to salvage a substantial part of his personal library and many papers (though they were in disorder, torn and dirtied) and to cart these materials to her parental home in the village of Perchtoldsdorf, a few miles outside of Vienna, where they were stored in the loft of a barn. After the composer's death the mere sight of these materials had caused such anguish to his widow and daughter that no one had ever sorted through them again. Thus it was, on 26 October 1965, that Moldenhauer, rummaging eagerly through the cartons of books from Webern's library—with its volumes of the poetry he had set to music and the scores of works by Bach, Beethoven, Schubert, Wagner, and others that he had studied as a young musician—found a treasure-trove of manuscripts, ranging from the fifteen-year-old composer's first efforts in 1899 to sketches and complete unpublished pieces from as late as 1925.

The Rondo for string quartet dates from about 1906. Webern had begun lessons with Arnold Schoenberg in 1904; the influence of Schoenberg's teaching, his aesthetic philosophy, and the mutual respect between teacher and pupil were powerful forces in Webern's rapid development. At the same time, he was completing his doctorate in musicology with a study and edition of music by the great Renaissance composer Heinrich Isaac. His own music was still basically tonal in conception, but increasingly chromatic. Already he was writing for the string quartet with an extraordinarily perceptive ear for special colors and textures to produce variety even in the most straightforward, even "academic" formal repetitions.

The principal rondo theme is stated at the outset in the first violin with light accompanying material in the lower parts; it is colored by frequent use of segments of the whole-tone scale. Two episodes of varying character—one delicate and calmer, the other violent and energetic—lead back to the rondo theme, now stated in the viola, with the

first violin superimposing high pianissimo harmonics. Another episode, this time gently rocking in its 6/8 rhythm and played with mutes, brings on a fugato based on the rondo theme moving upward line by line from the cello to the first violin. A climactic passage, with all four instruments playing fortissimo, dies away to a final statement of the rondo theme, once again in a mood quite similar to the very opening. A coda brings together thematic ideas from all the sections of the piece and dies away with a last, slow suggestion of the principal theme.

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**Ludwig van Beethoven**
Quartet in F minor, Opus 95, *Serioso*

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Beethoven's tersest string quartet—a piece radically individual almost to the point of eccentricity—came in 1810, a year after Opus 74, which had to some extent represented a retrenchment to earlier expressive goals. Here all is abrupt, discontinuous, even jarring. Yet we should not make the easy assumption that some emotional crisis in Beethoven's life motivated this kind of writing, since he was composing at about the same time the serene and spacious *Archduke* Trio!

The entire first movement is not much longer than just the development section of one of the lengthy Opus 59 quartets. It sets off on its brief but intense journey with a unison roar, immediately broken off in silence, to be followed by a sharply contrasting dotted-note figure. Another silence. Then the cello offers to continue the opening figure, but the others decline the gambit with a lyrical phrase. The sequence of distinctive ideas all set off from one another by silence characterizes the disjunctions of this movement, and the brevity of the movement is accentuated by the fact that the exposition is not repeated but moves on instead to a middle section (hardly a "development" in the traditional sense) and an abridged recapitulation, expanded only by a brief coda at the end.

The slow movement continues the process of disjunction: it starts off with a solo cello scale in a distant key. A lyrical section yields to a fugue that gets hung up in chromatic entanglements; the cello returns as Alexander to cut the harmonic Gordian knot with further modulating scale passages before the fugue takes up again—more discreetly in its harmonic impact—and the lyric theme closes off the movement. But not quite: it ends on a diminished-seventh chord that leads directly on to the third movement, which can scarcely be called a scherzo (the word after all means "joke") with Beethoven's marking Allegro assai vivace *ma serioso*. The main section alternates the jagged dotted rhythms and scale passages with a more chorale-like Trio in which the three lower strings sustain long-breathed lines around the steadily rolling eighth-note figure of the first violin. The finale, following an expressively yearning slow introduction, takes off in an agitated rondo in F minor, but at the end this oh-so-serious quartet suddenly heads off into the major in a comically culminating Allegro. Beethoven himself had headed the manuscript of the quartet with the words *"Quartett[o] Serioso,"* but in the end he kicks seriousness out the window and chooses instead a vein of pawky humor.

—Steven Ledbetter

## Francesco String Quartet



The Francesco String Quartet includes Boston Symphony violinists Bo Youp Hwang and Ron Wilkison, BSO violist Robert Barnes, and BSO cellist Joel Moerschel. Since the quartet was formed in 1979, its frequent local appearances have won critical praise; on Sunday afternoon, 11 October at 3 p.m., they begin their three-concert subscription season at the Longy School of Music in Cambridge.

Born in Korea, violinist Bo Youp Hwang studied at the Seoul School of Music and the University of Seoul, continuing his training with the Fine Arts String Quartet at the University of Wisconsin. While there, he became assistant concertmaster of the Milwaukee Symphony and second violinist of the Milwaukee String Quartet. Mr. Hwang joined the Boston Symphony Orchestra in 1972.

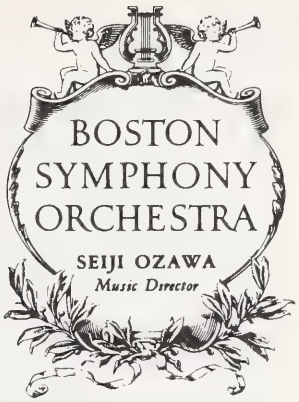
Originally from Sacramento, California, Ron Wilkison was a member of the Baltimore Symphony and the Temple Institute String Quartet before joining the BSO in 1971.

Violist Robert Barnes was born in Detroit, where he won state-wide recognition at age eleven as a violinist in the All-City String Quartet. He became a member of the Detroit Symphony's violin section while attending Wayne State University, switching to viola his last year there and joining the BSO a year later, in 1967.

Cellist Joel Moerschel comes from Oak Park, Illinois, and joined the Boston Symphony in September of 1970. He received his education at Chicago Musical College and at the Eastman School of Music, and before coming to Boston he was a member of the Rochester Philharmonic.

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## PRE-SYMPHONY CHAMBER CONCERTS

Tuesday, 6 October at 6
Thursday, 8 October at 6

Fredy Ostrovsky, violin
Joel Moerschel, cello
Jean Poole Alderman, piano

BEETHOVEN

Sonata No. 8 in G for violin and piano, Opus 30, No. 3
- Allegro assai
- Tempo di Minuetto, ma molto moderato e grazioso
- Allegro vivace

Trio in D, Opus 70, No. 1, *Ghost*
- Allegro vivace e con brio
- Largo assai
- Presto

Baldwin piano
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## Notes

Prior to Beethoven's time, violin sonatas were generally billed as works for piano "with the accompaniment of a violin"—that is, the keyboard part constituted the essence of the work and the violin provided merely an extra dimension of sonority which could, in many cases, be omitted altogether. Gradually over the years the violin part became more independent and less dispensable, though duo sonatas remained, by and large, genuine "chamber music," intended for private performances in small rooms before a very small audience indeed, if not simply for the personal pleasure of the performers. But the three sonatas that comprise Beethoven's Opus 30, composed in 1802, mark an important advance in the conception of this chamber music genre for "public" performances that might be given in larger halls before a paying audience; gradually the violin has become more dramatic and assertive, better designed for projection in its new milieu.

The G major violin sonata is one of several works that Beethoven dedicated of his own free choice (that is, without commission and without payment in return) to leaders whom he respected. Opus 30 was inscribed to Tsar Alexander I, who had instituted reforms in the traditions of Enlightened despotism. The Tsar responded belatedly to the honor by offering Beethoven 100 ducats in 1815 when he and most of the other crowned heads of Europe came to the Congress of Vienna. By then, of course, Beethoven was a composer of international stature; he is supposed to have remarked to the not-always-reliable memoirist Schindler that during the Congress, he "had suffered the crowned heads to pay court to him."

The third sonata of the Opus 30 set is one of the most charming and lovable of all Beethoven's works in this medium—so delightful, in fact, that it sometimes gets overlooked in favor of its more dramatic siblings in the composer's duo-sonata output. The first movement grows from one of those Beethovenian thematic ideas that seems so simpleminded as to be impudent—sixteenth-notes running up and down a fragment of scale followed by the blandest of tonic arpeggios. But what follows is full of marvels, including wonderfully unexpected harmonic sidestepping as Beethoven moves to the new key, followed by an aggressive, accented theme in the minor mode. The fact that the slow movement is marked Tempo di Minuetto would seem to make it a bow to the past, to the world of powdered periwigs and stately dancing. But this minuet is, in fact, a romantic character-piece, rich in lyric expression; Beethoven writes out all of the traditional repeats of the dance form in full in order to rescore the piano and violin parts each time. And he qualifies his tempo marking with the words "but very moderate and graceful" to indicate that this movement is not to be considered a somewhat passé dance form but rather a new lyrical effusion. The finale, too, takes an older tradition—the Haydnesque perpetual-motion rondo—and recreates it in Beethoven's own terms, filled with energy and wit. Toward the end the piano even engineers an outrageous harmonic shift to a sudden E flat and then "vamps till ready" to give the violin a chance to figure out what has happened and to direct the motion back to the home key of G major for the final cadence.

The piano trio (consisting of piano, violin, and cello) grew out of a popular mode of domestic music-making in the classical era—in fact, the same "accompanied sonata" from which the violin sonata grew. The keyboard was the heart of the work, but if a violin and cello were available, they could play along *ad libitum*, doubling the melody and bass lines. This cozy arrangement smacked more than a little of dilettantism, and the piano trio was long regarded as a less significant musical genre than, say, the string quartet. Beethoven changed all that with his Opus 1 by adding a fourth movement (the

minuet) to the previously standard three and by completely freeing the stringed instruments from their earlier dependence on the keyboard.

The Opus 70 trios (completed in 1808) came from Beethoven's middle period, contemporary with the Fifth and Sixth symphonies and the Opus 69 cello sonata. The first trio in the set, in D major, reverts to the older three-movement layout, but the movements themselves are tauter than the expansive, slightly self-indulgent works of Opus 1. The first movement is characterized by pregnant contrasts between a vigorous, rhythmic theme working upward in octaves and a graceful, soaring melody immediately following. The radical disjunction of neighboring musical ideas was a favorite technique of Beethoven's at this time, and the opening of the present trio ranks with that of the Opus 95 string quartet in F minor for violence of contrast. It was the slow movement that earned the trio the nickname of *Ghost,* since the nearly constant tremolos generate an uncanny atmosphere far removed from the conflict of the first movement or the energy of the closing Presto.

—Steven Ledbetter

## Fredy Ostrovsky



Born in Sofia, Bulgaria, violinist Fredy Ostrovsky went at thirteen to Vienna, where he graduated with highest honors from the State Academy of Music. He continued his studies in London with Professor Carl Flesch and came in 1940 to the United States, where he was a student at the Berkshire Music Center at Tanglewood. After three years' service in the army, Mr. Ostrovsky became concertmaster for Paul Whiteman; he has also played with the ABC Orchestra and with the Little Orchestra Society of New York.
Mr. Ostrovsky joined the Boston Symphony Orchestra in 1952. He has been concertmaster of the New Hampshire Philharmonic; his recital appearances have included Jordan Hall and the Gardner Museum in Boston; and he has been a frequent soloist with the Boston Pops. Mr. Ostrovsky has taught at the New England Conservatory of Music and at the Boston University Tanglewood Institute.

## Joel Moerschel



Cellist Joel Moerschel comes from Oak Park, Illinois, and joined the Boston Symphony Orchestra in September of 1970. He received his education at Chicago Musical College and at the Eastman School of Music, and before coming to Boston he was a member of the Rochester Philharmonic. Mr. Moerschel has taught at Wheaton and Wellesley colleges. With his BSO colleagues Bo Youp Hwang and Ron Wilkison, violinists, and violist Robert Barnes, he is a member of the Francesco String Quartet, which begins its series of three Sunday-afternoon concerts at the Longy School in Cambridge this coming Sunday, 11 October.

## Jean Poole Alderman

Born in Beverly, Massachusetts, pianist Jean Poole Alderman's musical studies included work at the Eastman School of Music and at Columbia, Harvard, and Boston universities. Following a summer as a student in the Berkshire Music Center chamber music program, she toured Europe as pianist in a violin-piano duo. Mrs. Alderman has performed at the Gardner Museum, on WGBH radio and television, and at the New England Conservatory of Music, where she was a faculty member for many years. She currently teaches at the Music School at Rivers in Weston.

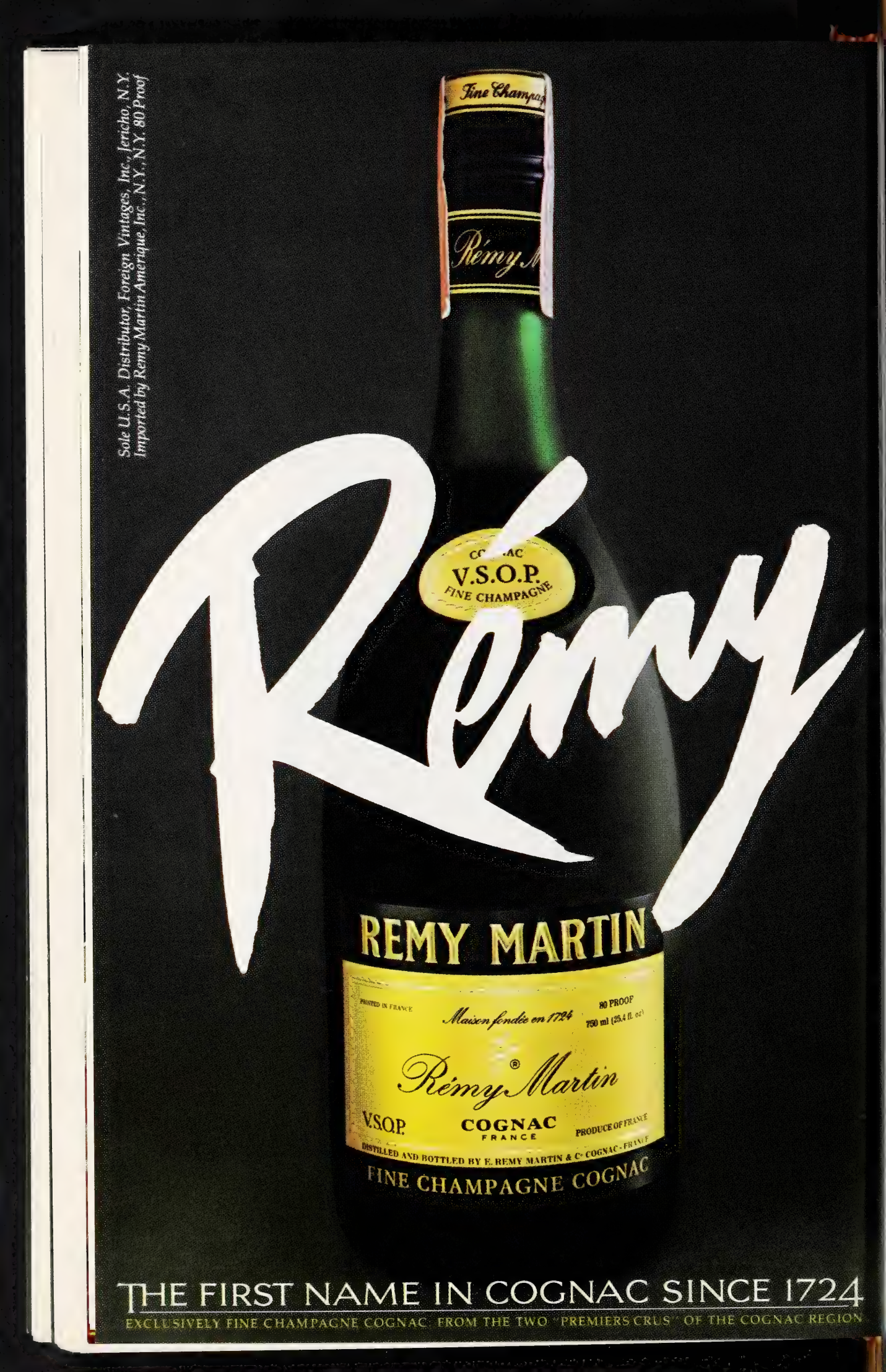
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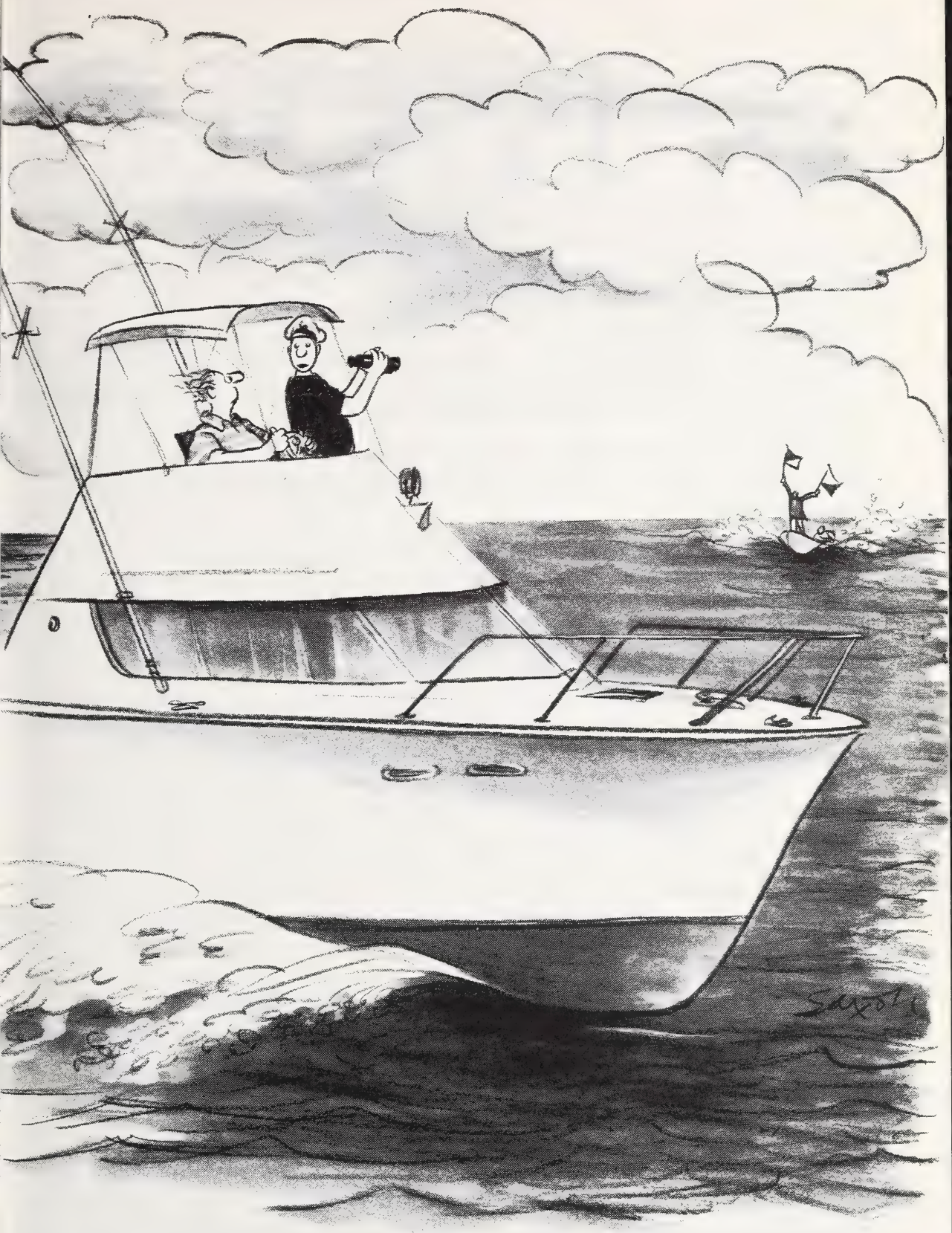
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# BSO

## Centennial Concert Celebration

A once-in-a-century concert . . . Seiji Ozawa and the Boston Symphony Orchestra, with special guest soloists Leontyne Price, Itzhak Perlman, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern . . . Sunday, 18 October 1981 at 5 p.m. in Symphony Hall, to celebrate the Boston Symphony Orchestra's one hundredth birthday.

A few remaining tickets for this very special event are available at $150, $500, and $1000. Please use the order form which appears on the full page advertisement elsewhere in this program.

## "Centennial Eve Celebrations"

The week-long festivities honoring the 100th birthday of the Boston Symphony Orchestra include the "Centennial Eve Celebrations" sponsored by the Junior Council. This special evening of merrymaking will take place on Wednesday, 21 October in Symphony Hall. A champagne reception at 6:30 will be followed at 7:30 by a special rehearsal of Beethoven's Ninth Symphony to benefit the BSO Pension Fund; Seiji Ozawa leads the Boston Symphony Orchestra with the Tanglewood Festival Chorus, John Oliver, conductor, and soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek. The evening culminates at 9 with a Hundredth Birthday Party featuring cocktails, a buffet supper, birthday cake, champagne toasts, and music in the Cabot-Cahners Room, Hatch Room, and Symphony Hall Annex, provided by twelve Boston-area musical groups including the Empire Brass Quintet, the WUZ, Concerts in Black & White, the Cambridge Saxophone Quartet, and the Dixie Cookbook.

Join in the celebration! Tickets are $10, $8 and $6 for the champagne reception and Beethoven's Ninth, or $25, $23, and $21 for the champagne reception, Beethoven's Ninth, and Hundredth Birthday Party. If you have not received an invitation, please call the Friends' Office at 266-1348. For ticket information, please call 720-2332.

## Toast the BSO's Hundredth Birthday!!

During the week of 22 October 1981, the BSO's hundredth birthday, the Council of the Boston Symphony Orchestra will serve complimentary champagne prior to the special Wednesday evening rehearsal, the Friday afternoon concert, and the Saturday evening concert. It will be available throughout Symphony Hall at tables specially set up for this purpose.

Complimentary champagne courtesy of Heublein's
Glasses courtesy of Mobil Oil Corporation

Join us in a Birthday Toast to the BSO!

## Centennial Week Events

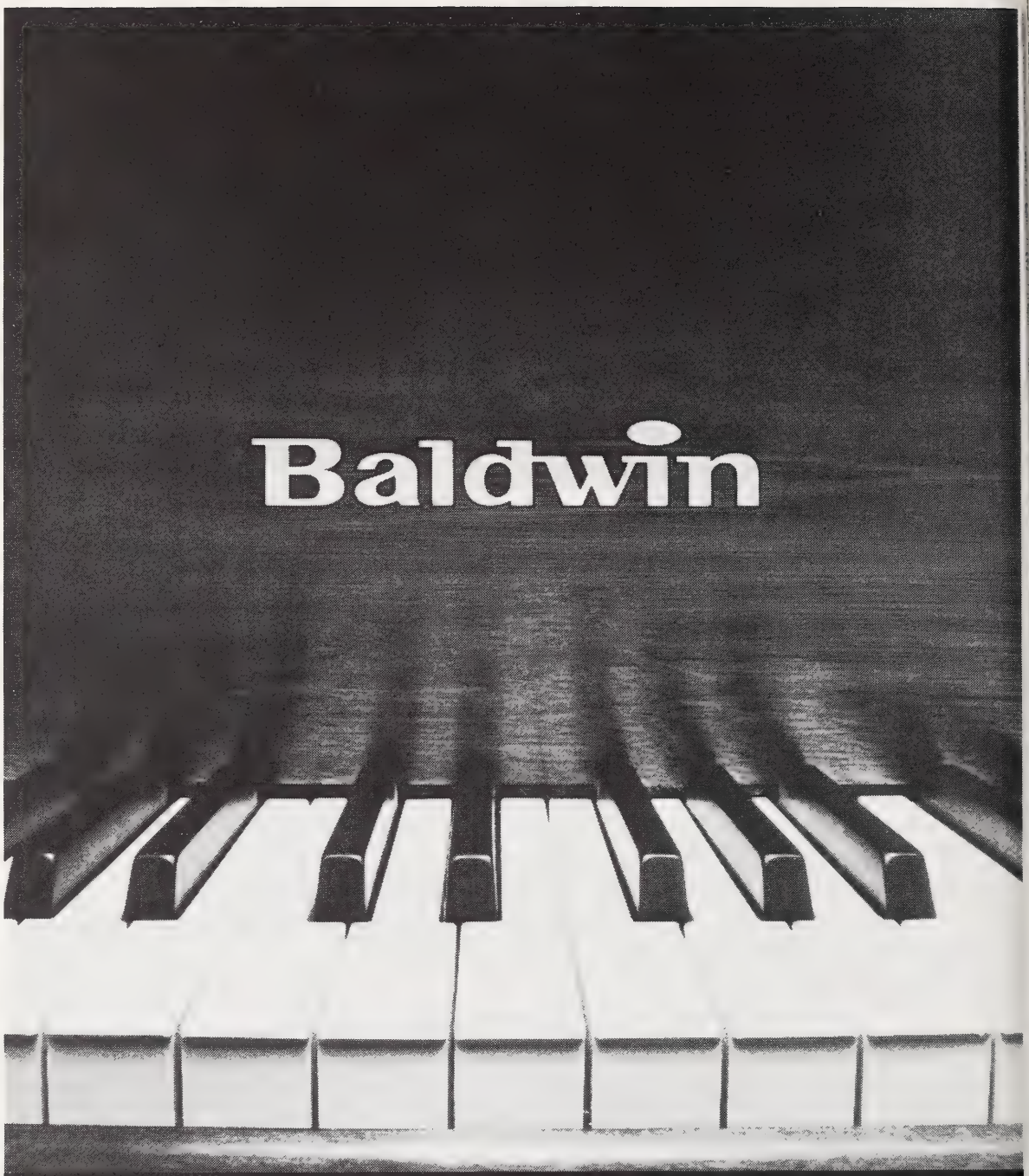
**Sunday, 18 October**
CENTENNIAL CONCERT CELEBRATION, Symphony Hall, 5 p.m.
Boston Symphony Orchestra, Seiji Ozawa conducting
Itzhak Perlman, Leontyne Price, Mstislav Rostropovich,
Rudolf Serkin, Isaac Stern
Benita Valente, Susan Davenny Wyner, Lili Chookasian,
John Aler, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor
GALA DINNER AND DANCE, Boston Park Plaza Hotel, 7:30 p.m.
The Glenn Miller Orchestra directed by Larry O'Brien

**Wednesday, 21 October**
CENTENNIAL EVE CELEBRATIONS
Sponsored by the Junior Council, beginning 6:30 p.m.
SPECIAL REHEARSAL benefiting the BSO Pension Fund, 7:30 p.m.
Boston Symphony Orchestra, Seiji Ozawa conducting
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor
Sessions, Concerto for Orchestra, world premiere commissioned by the
Boston Symphony Orchestra for its centennial

**Thursday, 22 October**
HUNDREDTH BIRTHDAY CONCERT, Boston Common, 7:30 p.m.
Free public performance presented by the First National Bank of Boston
Boston Symphony Orchestra, Seiji Ozawa conducting
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor

**Friday, 23 October** at 2 p.m.
**Saturday, 24 October** at 8 p.m.
SUBSCRIPTION CONCERT, Symphony Hall
Complimentary champagne served before each concert
by the Council of the Boston Symphony Orchestra
Boston Symphony Orchestra, Seiji Ozawa conducting
Sessions, Concerto for Orchestra, world premiere commissioned by the
Boston Symphony Orchestra for its centennial
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor

**Monday, 26 October**
Boston Symphony Orchestra departs for CENTENNIAL TOUR
taking them to Japan, France, Germany, Austria, and England.




**Baldwin Piano & Organ Company pays tribute to the Boston Symphony Orchestra on its first century of achievement. We look forward to continuing our association at this, the start of the Boston's second century of excellence.**

## Centennial Salutes

Over seventy greater-Boston institutions will join in celebrating the hundredth birthday of the Boston Symphony Orchestra during October and November. Included are musical organizations, art museums and galleries, libraries, schools, and colleges. Planned are special events, receptions, concerts, and displays. A list of events and dates may be obtained from the Centennial Committee by calling the Friends' Office in Symphony Hall, 266-1492.

## BSO Brass

There's a new bite to the Boston Symphony brass this season, three new players having joined that section of the orchestra: new this year are principal trumpet Charles Schlueter, who comes to the BSO after nine years as principal trumpet of the Minnesota Orchestra; horn player Richard Sebring, whose past experience includes playing principal horn with the Rochester Philharmonic, the Opera Company of Boston, and the Concert Opera Orchestra; and Jay Wadenpfuhl, who has played horn with the National Symphony Orchestra and the Fort Worth Symphony.

Also new to the BSO this season is orchestra manager Edward R. Birdwell, former executive director of the Los Angeles Chamber Orchestra and, before that, deputy director and manager of concert operations for the Carnegie Hall Corporation. In addition, Mr. Birdwell was active as a professional horn player for many years, having performed with the American Brass Quintet, the New York City Ballet Orchestra, the American Symphony, and the Houston Symphony.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## "Focus on Leadership" in the Cabot-Cahners Room

In lieu of the usual art exhibit in the Cabot-Cahners Room, portraits of BSO music directors will be displayed during the opening weeks of the season. In addition, there will be works from the portfolios of two photographers who have documented BSO activities in recent years, James Aliferis and Florence Montgomery. The centerpiece of the exhibit will be a copy of John Singer Sargent's famous portrait of Henry Lee Higginson, founder of the Boston Symphony Orchestra.

## Junior Council Symphony Mints

The BSO's hundredth birthday season this year is also the second season for the Junior Council's Symphony Mint—a dark chocolate, crème de menthe mint molded with the BSO colophon, created and elegantly packaged for the BSO by Harbor Sweets, Inc., of Marblehead. The mint is sold at BSO concerts in Symphony Hall, as well as at BSO-related events like the Fanfare Luncheon and Pre-Symphony Suppers. The Symphony Mint was created by the Junior Council as a fundraising project to benefit the Boston Symphony Orchestra. The gift box, 30 mints, is $11; the smaller box of 12 mints is $5.50. The "taster mint" remains $1. Since the mint has not been sold since mid-July, now is the time to restock several boxes for gifts or unexpected guests.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday. This fall, also to observe the orchestra's centennial, they embark upon an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

### Harp

Ann Hobson Pilot

### Personnel Managers

William Moyer
Harry Shapiro

### Librarians

Victor Alpert
William Shisler
James Harper

### Stage Manager

Alfred Robison

## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

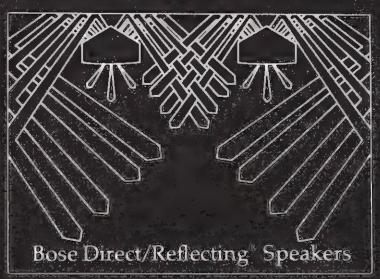


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A Live Orchestra



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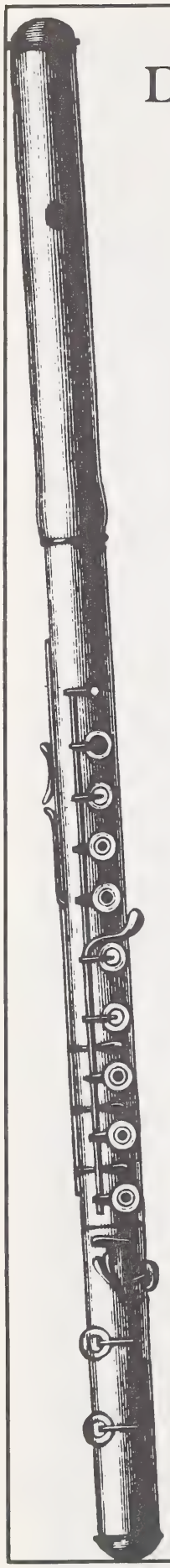
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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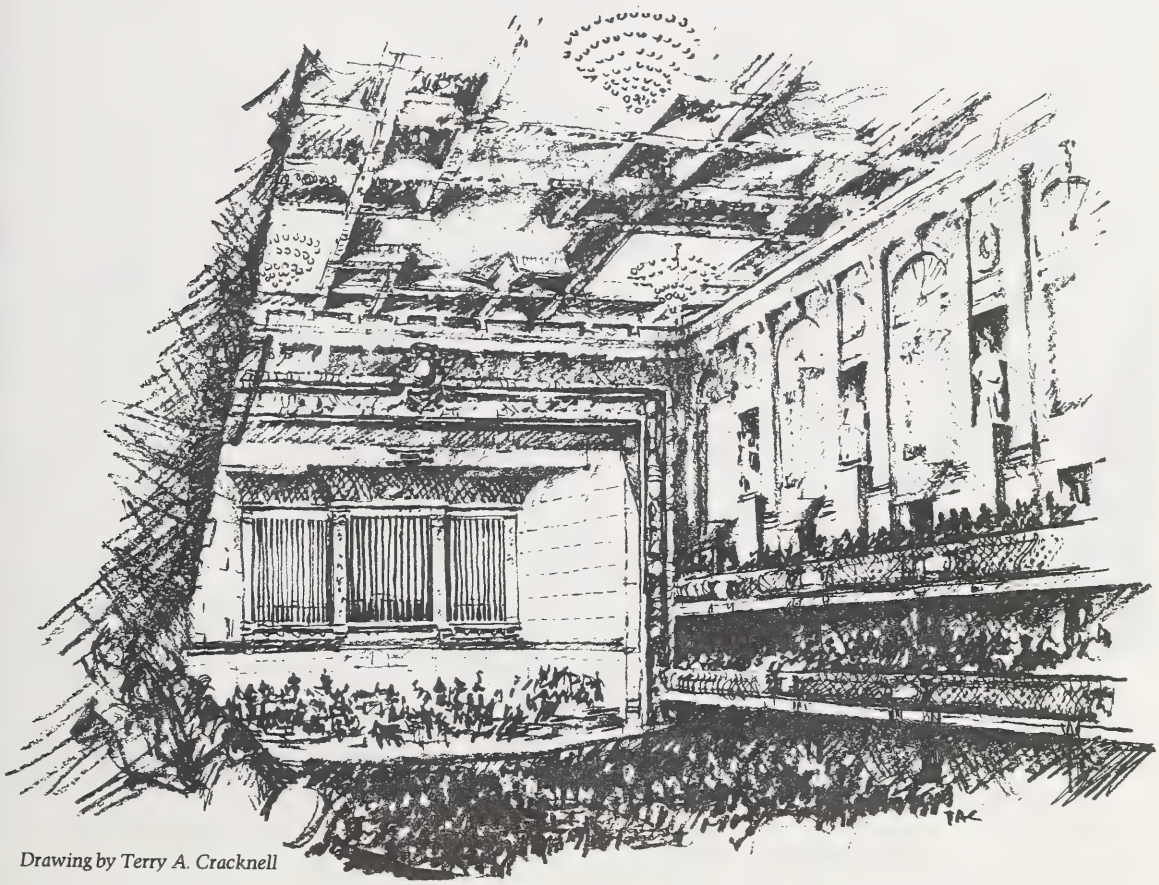
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Offices in principal financial centers worldwide.

## Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by a city road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra, and on 15 October 1900, some seven years and $750,000 later, the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Meade & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is widely regarded as one of the two or three finest concert halls in the world: Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to Vienna's renowned *Grosser Musikvereinsaal*, noted that "for much music, it is even better . . . because of its slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 124 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along three sides. The auditorium itself is centered within the building, with



*Drawing by Terry A. Cracknell*




Jordan Marsh celebrates on the occasion of the BSO's centennial.

**jordan marsh**

A Unit of Allied Stores

corridors and offices insulating it from outside street noise. The leather seats are the ones installed for the hall's opening in 1900, and, with the exception of the wooden floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration. Symphony Hall seats 2,625 people during the winter season and 2,371 during the Pops season, when the banks of orchestra seats are replaced by tables and chairs.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade which is visible to the audience.

Two radio booths used for the taping and broadcasting of concerts overlook the stage. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

A couple of interesting points for observant concertgoers: Beethoven is the only composer whose name was inscribed on one of the plaques which trim the stage and balconies of the hall; the other plaques were left empty since it was felt that only Beethoven's popularity would remain unchanged. And the initials "BMH"—for "Boston Music Hall," as the building was to have been called—appear on the stairwell banisters at the Huntington Avenue side, originally planned as the main entrance. But the old Boston Music Hall was gutted only after the new building—Symphony Hall—was opened.



*Architect's drawing for Symphony Hall*

# *Murasaki*

A celebration of the senses
and the spirit





SHISEIDO

BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 8 October at 8

**SEIJI OZAWA** conducting

VIVALDI — *The Four Seasons*

Concerto in E major, Opus 8, No. 1 (RV 269), *Spring*
Allegro
Largo
Allegro

Concerto in G minor, Opus 8, No. 2 (RV 315), *Summer*
Allegro non molto—Allegro
Adagio—Presto
Presto

Concerto in F major, Opus 8, No. 3 (RV 293), *Autumn*
Allegro
Adagio molto
Allegro

Concerto in F minor, Opus 8, No. 4 (RV 297), *Winter*
Allegro non molto
Largo
Allegro

JOSEPH SILVERSTEIN, violin

INTERMISSION

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director
OCT. 22, 1981

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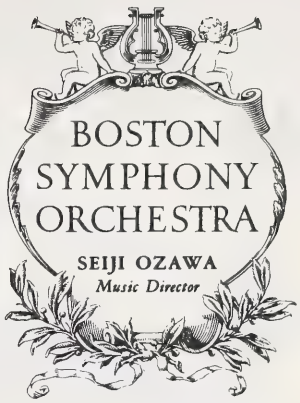
FEBRUARY 1, 1982 MARCH 29, 1982

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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Friday, 9 October at 2
Saturday, 10 October at 8

**SEIJI OZAWA** conducting

VIVALDI — *The Four Seasons*

Concerto in E major, Opus 8, No. 1 (RV 269), *Spring*
- Allegro
- Largo
- Allegro

Concerto in G minor, Opus 8, No. 2 (RV 315), *Summer*
- Allegro non molto—Allegro
- Adagio—Presto
- Presto

Concerto in F major, Opus 8, No. 3 (RV 293), *Autumn*
- Allegro
- Adagio molto
- Allegro

Concerto in F minor, Opus 8, No. 4 (RV 297), *Winter*
- Allegro non molto
- Largo
- Allegro

JOSEPH SILVERSTEIN, violin

INTERMISSION

BEETHOVEN — Symphony No. 8 in F, Opus 93
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di menuetto
- Allegro vivace

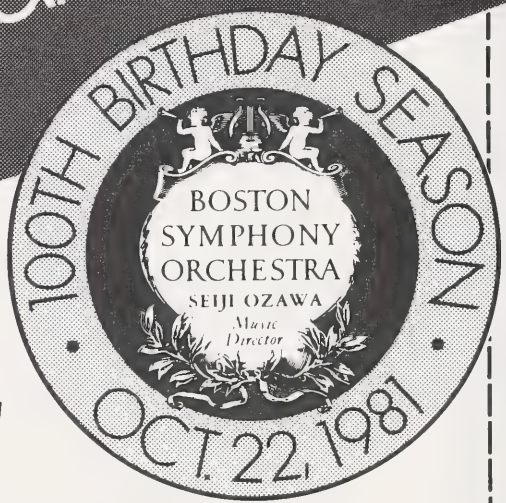
BEETHOVEN — *Leonore* Overture No. 3, Opus 72a

Friday's concert will end about 4 and Saturday's about 10.
Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
Baldwin piano

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Tuesday, 13 October at 8

**SEIJI OZAWA** conducting

BEETHOVEN — Overture to *The Consecration of the House,* Opus 124

BEETHOVEN — Symphony No. 8 in F, Opus 93
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di menuetto
- Allegro vivace

INTERMISSION

STRAVINSKY — *Le Sacre du printemps,* Pictures from Pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rivals clans—Procession of the wise elder—Adoration of the earth (wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

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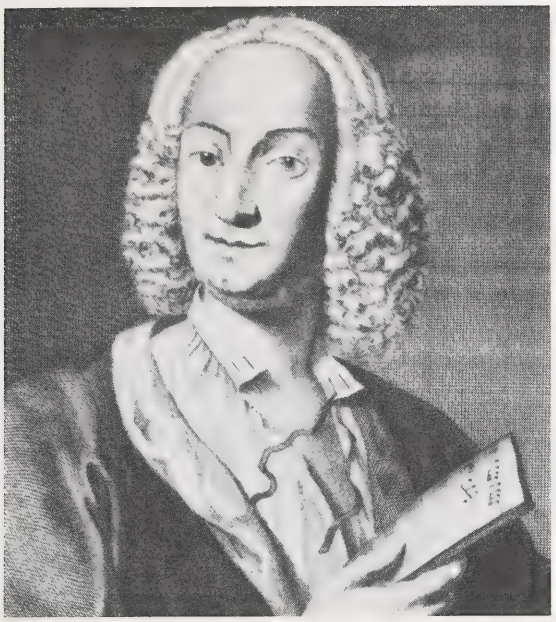
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## Antonio Vivaldi
*The Four Seasons*



*Antonio Lucio Vivaldi was born in Venice, Italy, on 4 March 1678 and died in Vienna, Austria, on 28 July 1741. The four violin concertos collectively known as* The Four Seasons *were published in Amsterdam around 1725. Serge Koussevitzky conducted Boston Symphony performances of the "Summer" and "Spring" concertos in arrangements for string orchestra, keyboard, and organ in March 1928 and November 1936, respectively. The first complete BSO performance of* The Four Seasons *was given at Tanglewood in July 1971 with Joseph Silverstein as violin soloist and Michael Tilson Thomas conducting. Silverstein has been soloist for all subsequent BSO performances, conducted by Carlo Maria Giulini in Symphony Hall in April 1974; Seiji Ozawa at Tanglewood in 1976; and Vittorio Negri at Tanglewood this past July.* The Four Seasons *is scored for violin soloist, string orchestra, and continuo; the harpsichordist at these performances is Mark Kroll.*

*Il prete rosso,* "the red priest," as Antonio Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in well over 400 works, the most famous of which were spread in print and performance all over Europe, influencing concerto composers for the better part of the eighteenth century. Although he was frail at birth, suffering from what was described as *strettezza del petto* ("tightness of the chest," variously interpreted as anything from asthma to angina pectoris), and occasionally complained of his illness in later life, he nonetheless immersed himself with extraordinary energy in musical affairs, to the almost complete avoidance of priestly duties (he ceased saying Mass soon after his ordination in 1703). From 1703 to about 1718 he worked at the Pio Ospedale della Pietà, first as violin teacher, then as concert director. This institution was a charitable, state-run orphanage for girls, who were given special training in music, and whose frequent concerts were a high point in the Venetian social and artistic season. (Of course, the emphasis on musical training at these orphanages was not brought about because of any purely artistic motives on the part of the government, but rather to assure that the girls, when they came of age, could attract a husband who might support them and take them off the public rolls. Nonetheless, at least some of them became professional musicians in their own right.) It was for the musicians of this institution, with its constant need of new music for all sorts of instrumental combinations, that Vivaldi apparently composed much of his chamber music and his concertos (though in most cases, the only hint we have for date of composition is the year in which a piece was published—and by far the larger part of Vivaldi's works were never published).

The almost incredible scope of Vivaldi's compositional output has caused perpetual headaches for scholars trying to survey what he wrote, especially after the discovery in

the 1920s of what must have been the composer's personal library of his scores, some hundreds of works in manuscript that had never been published. There are at least five different systems for referring to Vivaldi's works (which include 220 violin concertos alone); this means that one must constantly translate from one numbering system to another in order to determine what piece is under discussion. The newest catalogue by Danish scholar Peter Ryom is by far the most complete, accurate, and rational; its numbers are cited as "RV" (for *"Ryom-Verzeichnis"*) to distinguish it from the "R" numbers of the long-outdated Rinaldi catalogue. More recent listings, which are still frequently used, were prepared by Pincherle and Fanna (prefixed by "P" and "F" respectively), but both have errors and gaps; moreover, they concentrate only on Vivaldi's instrumental music, omitting entirely his roughly 50 operas, 45 cantatas and *serenate*, half dozen oratorios, and nearly 60 sacred vocal compositions. Consistent use of the Ryom catalogue should bring some order out of all this chaos.

All this is by way of preface to indicate that it is often not the easiest thing in the world to know exactly which Vivaldi concerto we are talking about (though, as in the case of the present works, the programmatic subtitles help us out). The cynic, of course, would say, "What difference does it make? They all sound alike anyway." Now, while it is clear that Vivaldi developed certain standardized ways of handling the musical layout (which he used a lot simply because it worked), there are many fascinating variations of detail and many experiments, too. And while like any composer of that prolific era he sometimes cranked out a piece at high speed on demand by essentially rewriting an earlier piece, there is plenty of evidence that when he had the time he took pains to consider carefully the effect of the music. That effect was so overwhelming that it swept over much of Europe, and composers from the tip of the Italian boot up to England and Scandinavia attempted to imitate the directness of Vivaldi's pregnant themes and the energy of his rhythms, not to mention his highly refined ear for instrumental color.


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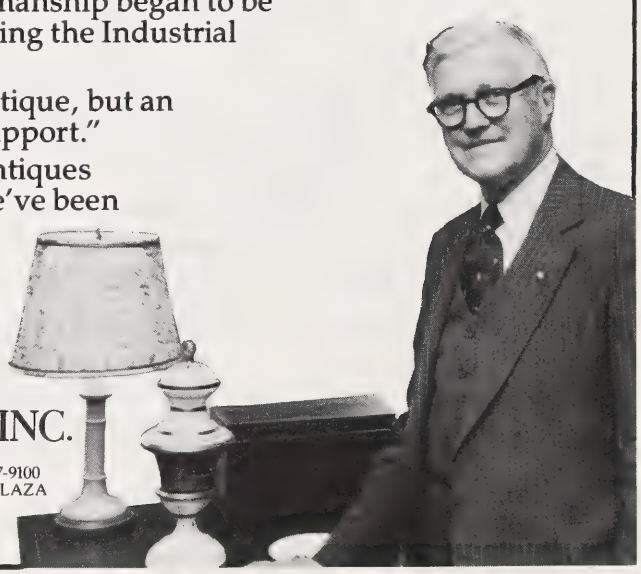
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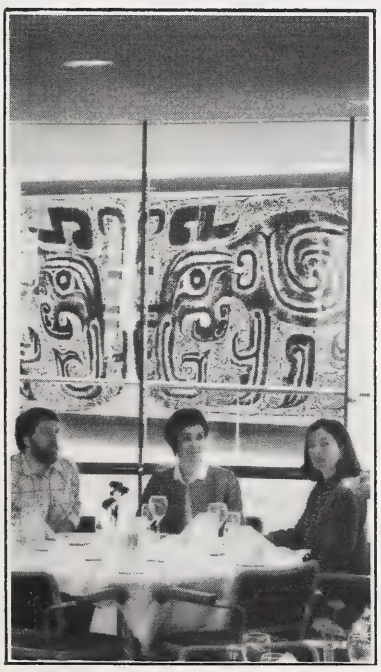


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If there is one work of Vivaldi's that has never suffered from confusion of identity, it is the series of four independent concertos known as *The Four Seasons*, the first four works in the Opus 8 set of twelve, all published under the title *Il cimento dell'armonia e dell'inventione (The Test of Harmony and Invention)*. The "test" in this case is conceived as a severe examination or trial of the powers of harmony (i.e., music) and invention (i.e., the composer's imagination) in creating musical illustrations of specific programmatic ideas. Program music had a history going back centuries in Vivaldi's day, but his approach was fresh and brilliant. His treatment of the seasons cleverly integrated the ritornello form of his concerto movements (in which a substantial passage reappears several times as a sort of refrain) with the diversity required for the "illustrations" by having the ritornello reflect a continuing natural phenomenon of the season (such as "Languor from heat" in the first movement of *Summer*), while the episodes in between ritornello statements provide vivid sound-pictures of specific events.

The published Opus 8 is dedicated to Count Venceslas Morzin, a member of an aristocratic Bohemian family (which later played an important part in Haydn's early years as a symphonist), who came to Venice as part of his duties in the Imperial service. There Vivaldi had become aquainted with him and even accepted the possibly honorific post of Master of Music in his service. With the Count's private orchestra he led performances of *The Four Seasons* but apparently found that there was some confusion about the incidents depicted in the musical program, because when he published the work, Vivaldi added four sonnets, each describing the content of one of the concertos, as well as a series of marginal notes in the parts to indicate to the players what image they were intended to represent. These are sometimes fairly general and even obvious (as in


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the first movement of *Spring*, where the episodes in order are "Song of the birds," "The brooks flow," "Thunderclaps," and "Song of the birds" again). Others are charmingly and naively specific: the second movement of *Spring*, for example, notes that the orchestral violins represent "The murmuring of boughs and grasses," the repeated viola notes are "The barking dog," and the gentle solo violin line above it all is "The sleeping goatherd." The sonnets appended to the score are anonymous, but since they follow the sequence of events in the music quite exactly and make no great claims as poetry, we may perhaps safely assume that Vivaldi himself wrote them. Each sonnet (constructed in the Petrarchan form) is laid out so that all three movements of a given concerto are described in the course of its fourteen lines; they are given here as the composer's guide through the varied images of these colorful and brilliantly conceived works.

—Steven Ledbetter

SONETTO DIMOSTRATIVO

Sopra il Concerto Intitolato La

**PRIMAVERA**

Del Sigre D. Antonio Vivaldi

Giunt' è la Primavera e festosetti
La salutan gli Augei con lieto canto,
E i fonti allo spirar de' Zeffiretti
Con dolce mormorio scorrono intanto:

Vengon coprendo l'aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi, tacendo questi, gli Augelletti
Tornan di nuovo al lor canoro incanto:

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme'l Caprar col fido con a lato.

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.

DESCRIPTIVE SONNET

of the concerto entitled

**SPRING**

by Signor D. Antonio Vivaldi

Spring has come and joyfully
The birds greet it with happy song,
And the brooks, while zephyrs gently blow,
With sweet murmuring flow along:

There come, shrouding the air with a black cloak,
Lightning and thunder chosen to herald it;
Then, when these are silent, the little birds
Return to their melodious incantations:

And now, in the gaily flowered meadow,
To the soft murmuring of boughs and grasses,
The goatherd sleeps with his faithful dog at his side.

To the festive sound of a pastoral pipe,
Nymphs and shepherd dance under their beloved sky
At the glittering appearance of spring.

## L'ESTATE

Sotto dura staggion dal sole accesa
Langue L'huom, langue'l gregge, ed arde
il Pino;
Scioglie il cucco la Voce, e tosto intesa
Canta la Tortorella e'l gardelino.

Zeffiro dolce spira, mà contesa
Muove Borea improviso al suo vicino;
E piange il Pastorel, perchè sospesa
Teme fiera borasca, él suo destino;

Toglie alle membra lasse il suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche, e mosconi il stuol furioso!

Ah che pur troppo i suoi timor son veri.
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle spiche e a' grani alteri.

## SUMMER

In the harsh season scorched by the sun,
Languish man and flock, and the pine is
set afire;
The cuckoo begins to call, and soon after,
The turtle-dove and the goldfinch are
heard singing.

Zephyr sweetly blows, but Boreas suddenly
Enters into a contest with its neighbor;
And the little shepherd weeps, for he fears
The awesome threatening storm, and his
fate;

To his tired limbs rest is denied
By the fear of lightning, awesome thunder
And the furious swarm of flies and hornets!

Alas, his fears are justified.
The sky is filled with thunder and lightning,
And hail cuts down the proud grain.

## L'AUTUNNO

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere;
E del liquor di Bacco accesi tanti
Finiscono col sonno il lor godere.

Fa ch'ognuno tralasci e balli e canti:

L'aria che temperata dà piacere,
E' la staggion ch'invita tanti e tanti
D'un dolcissimo sonno al bel godere.

I cacciator alla nov'alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belva, e seguono la traccia;

Gia sbigottita, e lassa al gran rumore

De' Schioppi e canni, ferita minaccia

Languida di fuggir, mà oppressa muore.

## AUTUMN

The peasant celebrates with dances and songs
The pleasure of the happy harvest;
And inflamed by the wine of Bacchus, many
End with sleep their revelry.

The mild peasant air makes all abandon
dance and song;
This is the season which invites all mankind
To the sweet delights of peaceful sleep.

The hunters, at the break of dawn,
With horns, guns, and hounds set forth.
The animal flees, and they follow its tracks;

Already frightened and tired by the great
noise
Of guns and hounds, the wounded animal
attempts
Vainly to flee, but is overcome and dies.

**L'INVERNO**

Agghiacciato tremar tra nevi algenti
Al severo spirar d'orrido Vento,
Correr battendo i piedi ogni momento;

E pel soverchio gel battere i denti;

Passar al foco i dì quieti e contenti
Mentre la pioggia fuor bagna ben cento

Camminar sopra il ghiaccio, e a passo lento
Per timor di cader, girsene intenti;

Gir forte, sdruciolar, cader a terra,
Di nuovo sopra'l ghiaccio e correr forte
Sinch' il ghiaccio si rompe, e si disserra;

Sentir uscir dalle serrate porte
Siroco Borea e tutti i Venti in guerra.
Quest'è'l verno, ma tal, che gioia apporte.

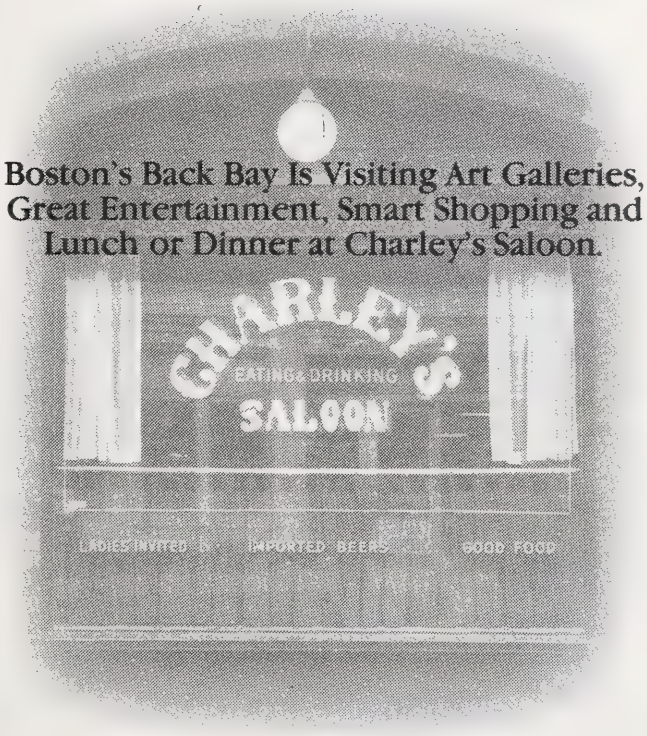
**WINTER**

Trembling with cold amidst icy snows
While a frightful wind harshly blows,
Running and stamping one's feet every minute:
And from the unbearable cold feeling one's teeth chatter;

Spending quiet contented days by the hearth
While the rain outside drenches people by the hundreds;
Walking on ice, and moving about cautiously
With slow steps for fear of falling;

Rushing, slipping, falling down,
Again walking on ice and running fast
Until the ice cracks and splits;

Hearing burst forth from the bolted doors
Sirocco, Boreas, and all the winds at war.
This is winter, but O what joy it brings!


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| **TUESDAY "B"** | OCTOBER 6<br>JANUARY 19<br>MARCH 2 | **Beethoven Sonatas**<br>**Debussy, Mozart**<br>**Kodály, Brahms** | **$27.00** |
| **TUESDAY "C"** | DECEMBER 1<br>DECEMBER 8<br>FEBRUARY 23 | **Elgar, Foote**<br>**Beethoven, Saint-Saëns**<br>**Mozart, Stravinsky** | **$27.00** |
| **THURSDAY "A"** | OCTOBER 1<br>JANUARY 7<br>APRIL 8 | **Webern, Beethoven**<br>**Debussy, Mozart**<br>**Haydn** | **$27.00** |
| **THURSDAY "10"** | OCTOBER 8<br>DECEMBER 3<br>FEBRUARY 25<br>APRIL 1 | **Beethoven Sonatas**<br>**Tchaikovsky Trio**<br>**Kodály, Brahms**<br>**Haydn** | **$36.00** |
| **SATURDAY "ODD"** | OCTOBER 10<br>DECEMBER 5<br>FEBRUARY 20<br>APRIL 3 | **Beethoven, Saint-Saëns**<br>**Tchaikovsky Trio**<br>**Stravinsky, Mozart**<br>**Haydn** | **$36.00** |
| **SATURDAY "EVEN"** | OCTOBER 3<br>NOVEMBER 28<br>FEBRUARY 27<br>APRIL 10 | **Webern, Beethoven**<br>**Elgar, Foote**<br>**Kodály, Brahms**<br>**Haydn** | **$36.00** |

Programs subject to change.

**SATURDAY 22 MAY SELECT ODD, EVEN, OR BOTH.**

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**Ludwig van Beethoven**
Symphony No. 6 in F major, Opus 68, *Pastoral*



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He composed the bulk of this symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf and Härtel by September 1808. The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—it included the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on 22 December 1808 at the Theater-an-der-Wien in Vienna. The first American performance took place in Philadelphia on 26 November 1829 at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on 15 January 1842. Forty years later the Boston Symphony Orchestra played the* Pastoral *Symphony under Georg Henschel in the inaugural season, on 6 January 1882. Since then the BSO has performed it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Leonard Bernstein, Ferdinand Leitner, Klaus Tennstedt, and Seiji Ozawa, who led the most recent subscription performances in April 1980 and the most recent Tanglewood performance in July 1980. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets and trombones, plus timpani and strings.*

The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today), and during his summers spent outside of town he would be out-of-doors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently finished by the summer of 1808, since on 14 September he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

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One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view than the headings of the individual movements is the overall heading that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.


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Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were actually reversed in numbering—the *Pastoral* Symphony, given first on the program, was identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather, fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and the Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical" orientation claim to find the even-numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.


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Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished-seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminished-seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced


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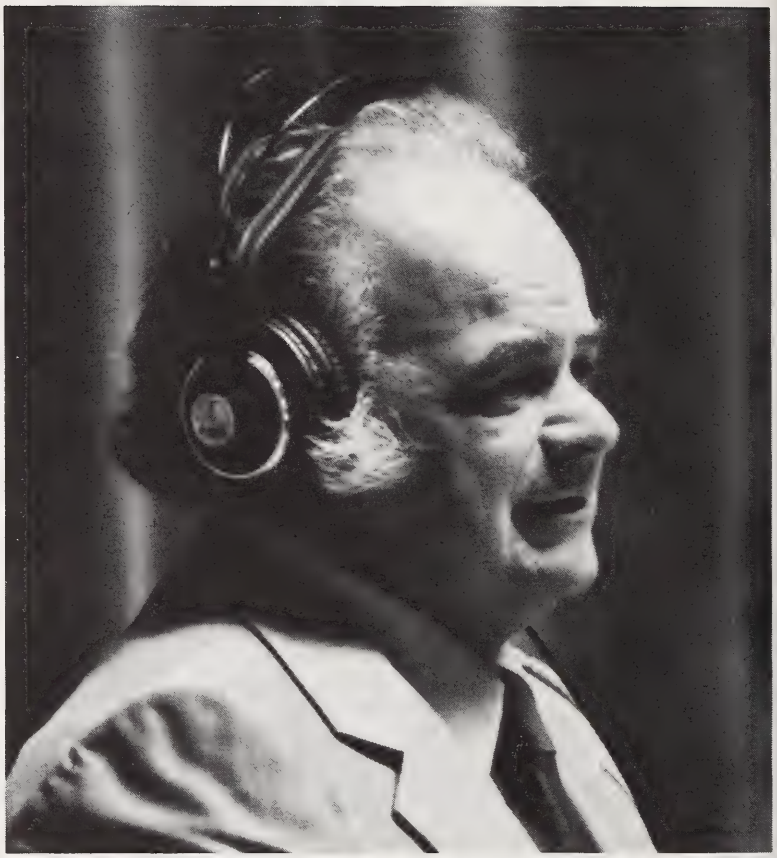
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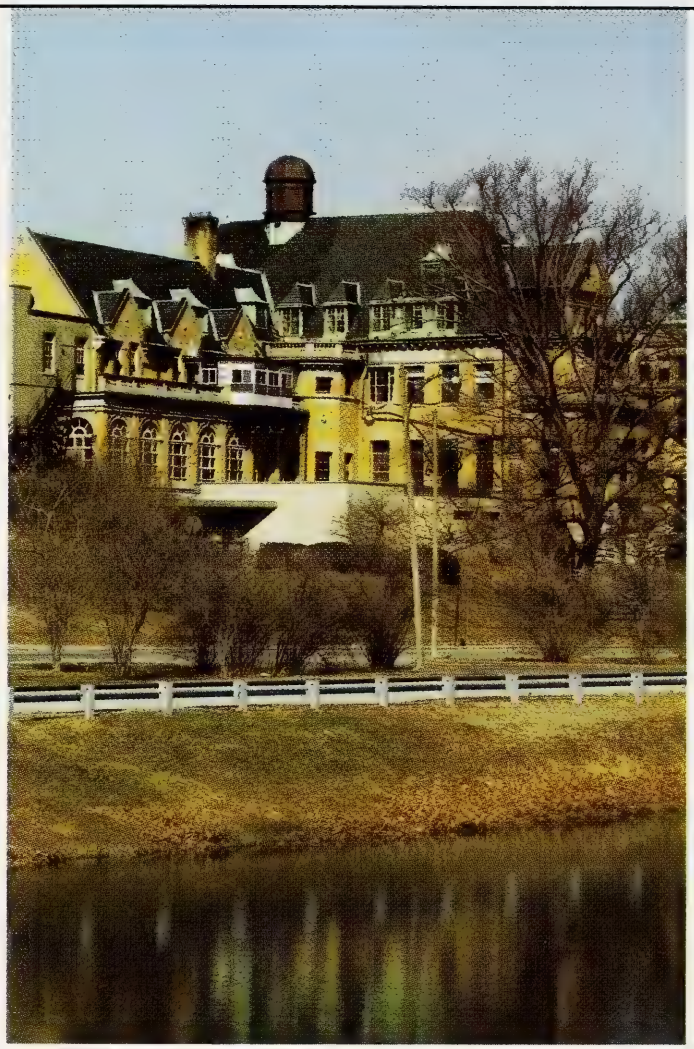

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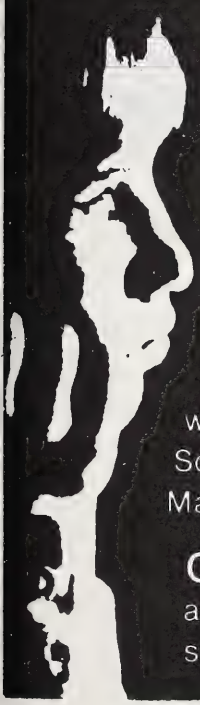
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with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral color and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of fields, woods, and streams can be distasteful, then will the Pastoral Symphony weary its hearers."

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and the woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this Andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes, and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying; Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the flute, oboe, and


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clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic writing did he link the movements of a symphony so that they would be performed without a break. It is significant that it happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense; there is no question about the tense musical link between movements in the Fifth Symphony, just as there should not be about the *Pastoral* if Beethoven's program were suddenly to disappear. The scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic Allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the Allegro whether or not one thinks of it as "grateful feelings after the storm."

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional appearance of a bassoon accompaniment consisting of three notes; this is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling. The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke with the greatest admiration of Beethoven's orchestration here and helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm. As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches*, a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in the world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—S.L.

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**Ludwig van Beethoven**
Symphony No. 8 in F, Opus 93



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He composed the Eighth Symphony in 1811 and 1812, completing it in Linz in October of the latter year. The first performance took place in Vienna on 27 February 1814. The American premiere took place in the Apollo Rooms in New York on 16 November 1844 in a performance by the Philharmonic Society under George Loder; less than a month later—on 14 December—it was given in Boston at the Academy of Music. Georg Henschel conducted the first performance by the Boston Symphony Orchestra in the inaugural season, on 17 and 18 February 1882. It has also been conducted at BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Richard Strauss, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Arthur Fiedler, William Steinberg, Eugene Ormandy, Erich Leinsdorf, Michael Tilson Thomas, Ferdinand Leitner, and Klaus Tennstedt. Michael Tilson Thomas led the most recent subscription performances in October and November 1970; Eugene Ormandy led the most recent Tanglewood performance in July 1980. The symphony calls for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

The first sketches for the Eighth Symphony appear close on the heels of some for the Seventh in the so-called Petter sketchbook; the pages in question date from the last half of 1811 (they also include an attempt by Beethoven to set the words "*Freude, schöner Götterfunken*" from Schiller's *An die Freude*, apparently intended at the time for an overture with chorus; that essay, of course, remained unfinished in the form sketched here but reappeared entirely transmuted in the finale of the Ninth Symphony over a decade later). Serious work on the Eighth occurred during the summer of 1812, first during Beethoven's rest-cure at the Bohemian spa of Teplitz and later in Linz, where he had gone for the specific purpose of meddling in the affairs of his thirty-five-year-old brother, Johann. It seems that Johann, an apothecary in Linz, had rented part of his large house to a Viennese physician, who lived there with his wife and her sister. The sister became at first Johann's housekeeper but soon moved in with him. The composer, appalled that his brother was involved with an "unchaste" girl, did everything he could to end the relationship. He discussed the matter with the Bishop, applied to the civil authorities, and finally obtained a police order that she must return to Vienna by a certain date. There was, not unnaturally, an ugly confrontation between the two brothers, but Johann, in the end, got his way by marrying the girl. Somehow, it seems, amid the turbulent emotional storms of the late summer, Beethoven substantially completed the jovial Eighth Symphony. The *Allgemeine musikalische Zeitung* reported as of 2 September 1812 that Beethoven had completed two new symphonies (the Seventh and Eighth), though, in fact, the F major symphony is dated at its end "Linz in October 1812," so the published report was slightly premature.

Although the Seventh and Eighth symphonies were completed almost simultaneously, Beethoven did not try to have them premiered on the same program (as he had the similarly related Fifth and Sixth symphonies in 1808). The premiere of the Seventh, on 8 December 1813, had established Beethoven's reputation as the greatest living composer (though the enormous popular acclaim accorded the potboiler *Wellington's Victory* had something to do with the concert's success). The Eighth Symphony had to wait more than a year for performance at Beethoven's grand concert in the Redoutensaal on 27 February 1814. This time the Eighth was the novelty on the program, which opened with the Seventh Symphony and closed with *Wellington's Victory,* works that assured Beethoven of a good house. The reviewer of the *Allgemeine musikalische Zeitung* noted that the new symphony, though eagerly awaited, did not create a furore; he explained the audience's relative lack of enthusiasm as a consequence of faulty programming:

> This reviewer is of the opinion that the reason does not lie by any means in weaker or less artistic workmanship (for here as in all of B's works of this class there breathes that peculiar spirit by which his originality always asserts itself); but partly in the faulty judgment which permitted this symphony to follow that in A major, partly in the surfeit of beauty and excellence which must necessarily be followed by a reaction. If this symphony should be performed *alone* hereafter, we have no doubt of its success.

In 1815 Beethoven offered a group of his works to an English publisher through the good offices of a friend. Among them were the Seventh and Eighth symphonies, which he described as "a grand symphony in A major (one of my most excellent works) and a smaller symphony in F major." There seems to be a certain implicit patronizing of the


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F major symphony in that comment, but if the Eighth is smaller than the Seventh, it is surely only in number of measures and not in artistic value. In any case, Beethoven himself was especially fond of the work, and when Czerny remarked that it was less popular than the Seventh, he replied gruffly, "That's because it's so much better."

The first movement is on the small side, but it is full of events. The opening phrases form a complete melody, something that is rare in Beethoven, but immediately after the cadence the next phrases open out and grow in the most astonishing way. Feints at distant keys lead to an orthodox secondary theme in the expected dominant. The development is a wonderfully laid out crescendo that grows steadily, not only in dynamic volume but also in progressively shorter phrase lengths, so things happen faster and faster until they culminate in the invigorating arrival at the recapitulation.

The second movement, popularly supposed to be homage to the ticking of the metronome invented by Beethoven's friend Maelzel, is marked Allegretto scherzando, which makes it rather faster than a well-behaved slow movement should be. One result is that the third movement, normally a fast scherzo in Beethoven's work, here moves rather more slowly than expected, as if to make up for the oddity of the Allegretto. Beethoven in fact labels the third movement *"Menuetto,"* a designation he had not used in a symphony since the First; that term more than anything else is probably responsible for the widespread notion that the Eighth Symphony is a "Haydnesque throwback," a piece of musical antiquarianism. But in its pregnant richness of elaboration of a small amount of material, held tautly in order within narrow confines, this is a most mature symphony.


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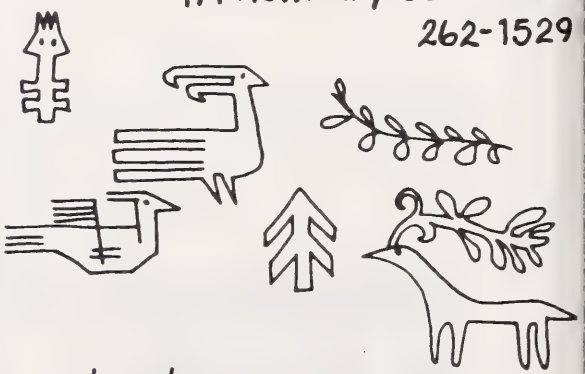
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—S.L.




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**Ludwig van Beethoven**
*Leonore* Overture No. 3, Opus 72a



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He completed the* Leonore *Overture No. 3 in March 1806 for the second version of the opera we know now as* Fidelio, *and it was first played at a performance of the opera under the direction of Ignaz von Seyfried on 29 March 1806. The first American performance of the overture was given at the Tremont Temple in Boston by the Musical Fund Society under George J. Webb on 7 December 1850. Georg Henschel led the first Boston Symphony performance in March 1882, and it has also been heard at BSO concerts under the direction of Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Georg Schnéevoigt, Serge Koussevitzky, Daniele Amfitheatrof, Tauno Hannikainen, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, William Steinberg, Eugene Ormandy, Joseph Silverstein, and Seiji Ozawa, who led Symphony Hall performances in March 1975 and the most recent Tanglewood performance in July 1979. The overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Beethoven's love affair with opera was long and not fairly requited. During the last four years of his life, he cherished a plan to collaborate with the poet Franz Grillparzer on a work based on the legend of the fairy Melusine, and the success of the one opera he actually wrote, the work that began as *Leonore* and came finally to be called *Fidelio*, came slowly and late, and at the cost of immense pain. That Beethoven, over the course of a decade, wrote four overtures for the work tells its own story. These four works embody three distinct concepts, *Leonore* No. 2 (1805) and *Leonore* No. 3 (1806) being variant workings-out of the same design, while the *Fidelio* Overture (1814) is the most different of the bunch. *Fidelio* is the one that normally introduces performances of the opera, which is in accordance with Beethoven's final decision on the question, and *Leonore* No. 3 is the most popular of the four as a concert piece. (*Leonore* No. 3 also shows up in the opera house from time to time, as a sort of aggressive intermezzo before the finale, but that is strictly a touch of conductorial vanity, and the fact that Mahler was the first so to use the piece does not in any way improve the idea.)

*Leonore-Fidelio* is a work of the type historians classify as a "rescue opera," a genre distinctly popular in Beethoven's day. A man called Florestan has been spirited away to prison by a right-wing politician by the name of Don Pizarro. Florestan's whereabouts is not known, and his wife, Leonore, sets out to find him. To make her quest possible, she assumes male disguise and takes the name of Fidelio. She finds him. Meanwhile, Pizarro gets word of an impending inspection of the prison by a minister from the capital. The presence of the unjustly held Florestan is compromising to Pizarro, who determines

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simply to liquidate him. At the moment of crisis, Leonore reveals her identity and a trumpeter on the prison tower signals the sighting of the minister's carriage.

*Leonore* No. 3 tells the story. It traces, at least, a path from darkly troubled beginnings to an anticipation of the aria in which Florestan, chained, starved, deprived of light, recalls the happy springtime of his life; from there to music of fiery energy and action, interrupted by the trumpet signal (heard, as it is in the opera, from offstage); and finally to a symphony of victory. In Beethoven's music, humanistic idealism transcends the claptrap and melodrama of the libretto. In a way, *Leonore* No. 3 is the distillation of the *Fidelio* idea. It is too strong a piece and too big, even too dramatic in its own musical terms, effectively to introduce a stage action. Beethoven allowed its use for only two performances of *Leonore,* and for the next revival, the extensively rewritten *Fidelio* of 1814, there was a new overture, less overwhelming and more appropriate. *Leonore* No. 3, however, stands as one of the great emblems of the heroic Beethoven, a potent and controlled musical embodiment of a noble passion.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.


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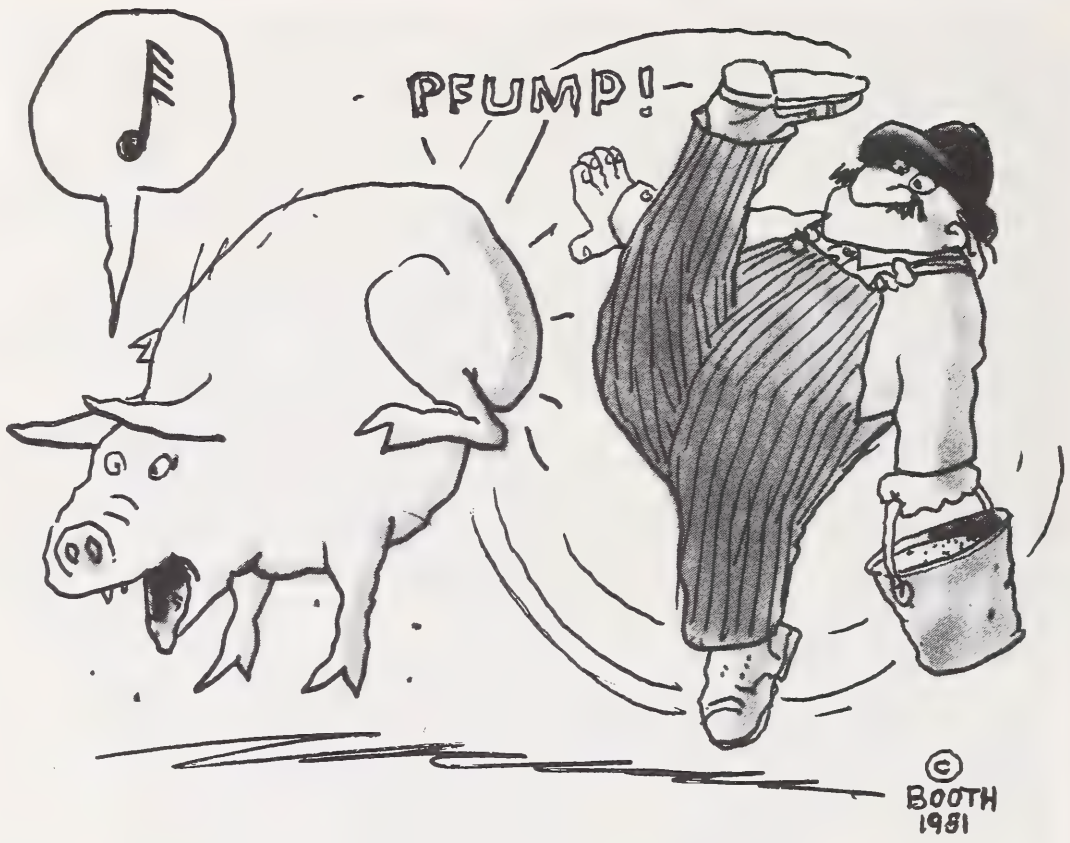
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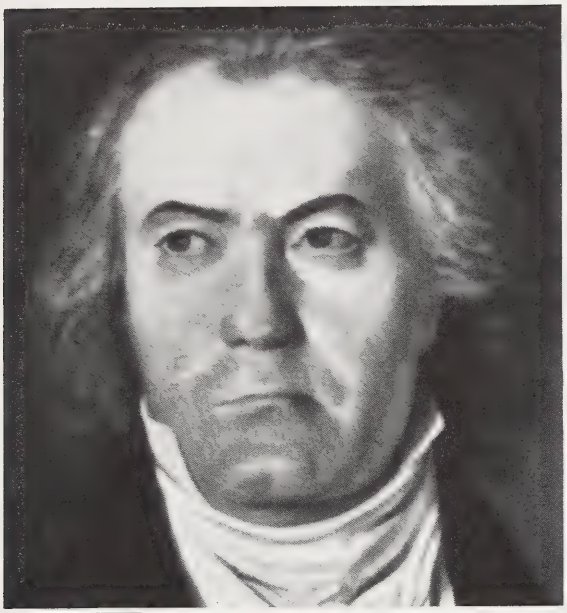



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**Ludwig van Beethoven**
Overture to *The Consecration of the House,* Opus 124



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He composed the overture to* Die Weihe des Hauses (The Consecration of the House) *in September 1822 for a performance in the Josephstadt Theater in Vienna on 3 October of that year. The first American performance was given in Boston by Carl Zerrahn and the Philharmonic Society on 3 March 1860. The* Consecration of the House *Overture opened the Boston Symphony Orchestra's inaugural program on 22 October 1881, Georg Henschel conducting; Henschel returned to duplicate that program for the opening of the orchestra's fiftieth season in October 1930. The overture has also been conducted here by Arthur Nikisch, Emil Paur, Wilhelm Gericke, Max Fiedler, Pierre Monteux, Charles Munch, Werner Torkanowsky, and William Steinberg, who conducted the most recent performances in September 1969 for the opening concerts of his term as music director and also on tour the month following. The overture is scored for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones (which play only in the opening march passage), timpani, and strings.*

At the end of August 1822, Beethoven left Vienna for a short vacation in the resort town of Baden. No sooner had he arrived than he was approached by Carl Friedrich Hensler, the director of the local theater and an old acquaintance of Beethoven's, with a commission. Hensler had recently purchased the privilege, or license, to operate the Josephstadt Theater in Vienna, and he proposed to open the theater under his management with a festival performance to take place on 3 October, the eve of the emperor's name-day. The work to be given was a paraphrase of the play *Die Ruinen von Athen* by August von Kotzebue (for which Beethoven had written incidental music in 1812), newly recast by Carl Meisl under the title *Die Weihe des Hauses (The Consecration of the House).* Much of Beethoven's original music could remain, but one chorus had to be rewritten to fit new words, and Beethoven also altered and extended a march with chorus. The most important change was the realization that the overture had to be completely new. *The Ruins of Athens* had appeared as the after-piece in the theater of Pest, whereas *The Consecration of the House* was to be the main item on the bill of a festival performance in the Imperial capital itself, thus calling for a brilliant and elaborate orchestral work to open the evening.

Beethoven's amanuensis, the not-always-reliable Anton Schindler, reported visiting the composer at Baden in September when the basic ideas of the overture occurred to him:

> One day, while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance and join him at an appointed place. It was not long before he overtook us, remarking that he had written down two motives for an overture. At the same time he expressed himself as to the manner in which he proposed treating them—one in the free style and one in the strict, and, indeed, in Handel's.

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This is the first hint of the surprisingly contrapuntal treatment of the overture, the heart of which is a full-fledged fugue, but it is of a piece with Beethoven's new interest in polyphony, which shows up in fugues found in virtually all of his major works of the 1820s—the late piano sonatas and string quartets, the *Missa Solemnis*, and the Ninth Symphony. Indeed, Beethoven's admiration for Handel in particular was growing in these years; in the final year of his life he studied one of the greatest of that master's dramatic oratorios, *Saul*, and declared that after he had finished his proposed tenth symphony and Requiem Mass he would write one oratorio on the Handelian model every year thereafter (none of the works was ever finished).

In any event, the overture that resulted is one of Beethoven's most distinctive works, both in form and in style. Formally, it consists of a slow march, followed by brass fanfares enlivened by running notes in the bassoon (neither section containing material that recurs later on), and then yields to the principal Allegro con brio, an elaborate double fugue, developed in what Beethoven considered "Handel's" style, though we have no difficulty recognizing Beethoven's own. Stylistically, the main surprise of the overture is that Beethoven avoids establishing the dominant tonality throughout the extended march and fanfare section, though our experience of his music leads us to believe that he will do so at some point in a singularly powerful way. No doubt he did this to avoid too much emphasis on the dominant at the beginning because the fugue, once underway, would have to alternate statements in tonic and dominant. But the highlighting of E minor in the slow march motivates one of the most striking passages in the extended—almost relentless—fugue, in which the home key of C major and the *de facto* secondary key of E minor contend for priority, arguing over one of two notes in the bass that will throw the contest one way or the other. A firm dominant pedal allows the full orchestra to unleash its fireworks, to land on a cadence using one of Handel's favorite devices, a sudden Adagio to emphasize the final chords (the best-known of many such examples is the final "Halleluyah" of the ***Halleluyah*** Chorus). But Beethoven's cadence is deceptive; it does not end activity, but sets off again into a coda of increasing brilliance, and though Beethoven throws in some momentary dark harmonic diversions, the final firm establishment of C major carries all before it.

—S.L.

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**Igor Stravinsky**
*Le Sacre du printemps,* Pictures from Pagan Russia



*Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971.* Le Sacre du printemps *was formally commissioned by Serge Diaghilev on 8 August 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on 17 November "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on 29 May 1913. The first performance in America was given by Leopold Stokowski with the Philadelphia Orchestra on 3 March 1922. Pierre Monteux led the first performance by the Boston Symphony Orchestra on 25 January 1924 (and led the BSO in the first New York performance a week later). Since then it has been conducted by Serge Koussevitzky, Leonard Bernstein, Igor Markevitch, Eleazar Carvalho, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, William Steinberg, and Seiji Ozawa, who led the most recent subscription performances in December 1979, the most recent Tanglewood performance in July 1980, and performances on the orchestra's transcontinental tour last March. The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), Engish horn, three clarinets (one doubling second bass clarinet), high clarinet in E flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird.* Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka,* which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:

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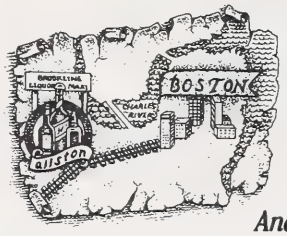
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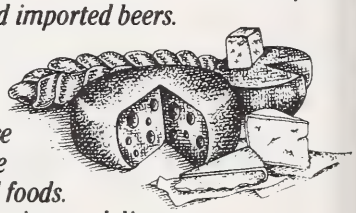


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In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music to Part I went quickly; by 7 January 1912 he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of 7 March to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance of *Le Sacre,* to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka,* but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me, "and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of

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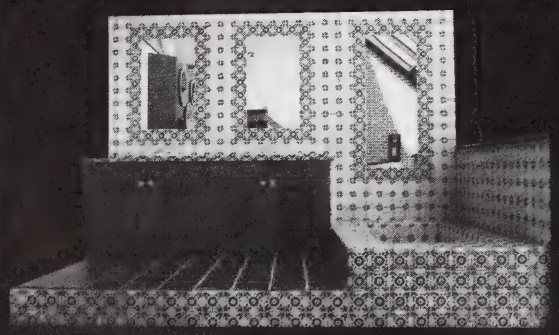
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invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage:

> I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quite the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and . . . happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre,* however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total, and the composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité. After World War I, the Russian Ballet attempted another staging of *Le Sacre,* this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps.* Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gave a predictable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach,

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which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrificial dance.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other; the "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre.*

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity are still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

> I was guided by no system whatever in *Le Sacre du printemps.* When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* the music seems than *Le Sacre;* and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps.* I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.

—S.L.





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Vivaldi has been the subject of a great deal of study in recent years. Standard biographies include Marc Pincherle's (Norton paperback) and Walter Kolneder's (U. of California), though both have to some extent been superseded. A.J.B. Hutchings's *The Baroque Concerto* (Norton paperback) places the Vivaldi concertos in the context of the form throughout Europe over a century; Eleanor Selfridge-Field's *Venetian Instrumental Music from Gabrieli to Vivaldi* (Praeger) traces the richness and variety of the instrumental genres in a single important center. The three most recent biographical studies are all by Michael Talbot: a splendid brief survey in The New Grove, a superb volume in the Master Musicians series (Littlefield paperback), and a volume devoted to Vivaldi in the BBC Music Guides (U. of Washington paperback) which is fine on its own terms, but suffers somewhat because of its brevity in comparison with Talbot's longer book. *The Four Seasons* are, of course, the most frequently recorded concertos of Vivaldi. The Boston Symphony Orchestra under Seiji Ozawa, with Joseph Silverstein as soloist, is recording the set for Telarc in conjunction with these performances. BSO assistant concertmaster Emanuel Borok has recorded the concertos with the Cambridge Chamber Orchestra directed by former principal trumpet Rolf Smedvig on Digitech. Among Baroque specialists, the Concentus Musicus under Nicolaus Harnoncourt has recorded the four concertos as part of a complete traversal of Vivaldi's Opus 8 on Telefunken; Max Goberman's pioneering recording of the late fifties, part of an ambitious plan to commit to disc most of Vivaldi's work in authentic performance, still has its charms and remains available on Odyssey.

Of writings about Beethoven there is no end. The standard detailed biography is *Thayer's Life of Beethoven,* written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory (Schimer, paperback). Although Solomon slights the discussion of the music itself, his book is one of the most interesting composer biographies ever written. There have been many studies of the symphonies, of course. George Grove's *Beethoven and His Nine Symphonies*, though written nearly a century ago from a now distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony,* edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic essay appears in the first volume of *Essays in Musical Analysis* (Oxford, available in paperback). One of the most enlightening of all discussions of Beethoven's sketches and the light they throw on his process of composition is Philip Gossett's "Beethoven's Sixth Symphony: Sketches for the First Movement" in the *Journal of the American Musicological Society* for Summer 1974. Though necessarily technical, the article deals with certain fundamental problems and analyzes, among other things, the way Beethoven sketched and worked out the return of the first-movement recapitulation.

Beethoven's Sixth has, of course, been recorded many times. There are two BSO performances currently available, one led by Erich Leinsdorf in his complete set of the Beethoven symphonies (RCA), and one by Charles Munch (RCA). Herbert von Karajan's first Berlin Philharmonic recording in a complete set of the nine symphonies (Deutsche Grammophon) is one I have lived happily with for over a decade (I have not had the opportunity to hear his most recent version). I grew up with George Szell's performance

with the New York Philharmonic (now on an Odyssey three-disc set, mono), and I retain a special fondness for that reading, as I do for Szell's later version with the Cleveland Orchestra in his complete traversal of the nine (CBS).

As for the Eighth Symphony, the books listed above provide similar chapters. The only Boston Symphony recording currently in the catalogue is part of Erich Leinsdorf's complete set on seven discs (RCA). Sir Colin Davis has recorded it with the BBC Symphony (Philips; coupled with the Fifth), and Karajan's recording from his complete set is also available as a single (DG). Among newer recordings, Leonard Bernstein's reading with the Vienna Philharmonic (DG, available only as part of a complete set on eight discs) takes its place high on the list.

Beethoven's overtures are discussed briefly by Roger Fiske in the BBC Music Guide *Beethoven Concertos & Overtures* (U. of Washington paperback) and at somewhat greater length by Tovey in his *Essays in Musical Analysis (Leonore* No. 3 in Vol. 4; *Consecration of the House* in Vol. 2). Both overtures may be found conveniently on the same release in Herbert von Karajan's two-disc set of the complete Beethoven overtures played by the Berlin Philharmonic (DG) and on Leonard Bernstein's recording with the New York Philharmonic (Columbia; also included are the *Egmont, Fidelio,* and *King Stephen* overtures). Notable individual recordings that might be overlooked include Sir Adrian Boult's performance of *Leonore* No. 3 with the London Philharmonic Promenade Orchestra (Vanguard; with the Fifth Symphony) and Hans Schmidt-Isserstedt's fine performance of the *Consecration of the House* with the Vienna Philharmonic on a budget label (London Stereo Treasury; coupled with the Fourth Symphony).

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and most large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail about the composition of some works (often more than one can usefully assimilate) while skimming over others. An interesting recent addition to the Stravinsky literature, dealing with the composer's choreographic contribution to *Le Sacre,* is an article by Jann Pasler in the April 1981 *Dancemagazine,* the first fruit of the author's extensive study of the manuscript. Now a standard orchestral showpiece, *Le Sacre du printemps* remains among the most frequently recorded of all compositions written in this century. Seiji Ozawa's performance with the Boston Symphony has recently been issued by Philips; a second BSO performance is available from Deutsche Grammophon with Michael Tilson Thomas conducting and also including the composer's little-known early cantata, *The King of the Stars.* There is a newly-issued digital recording by Lorin Maazel and the Cleveland Orchestra on Telarc, and Stravinsky's own recording with the Columbia Symphony is available from CBS. Lastly, a reading by the original conductor of *Le Sacre,* Pierre Monteux, with the Paris Conservatory Orchestra, is available on London Stereo Treasury.

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## Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently been named principal guest conductor of the Baltimore Symphony Orchestra.




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| | |
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| Mozart | Symphony No. 28 |
| Starer | Violin Concerto (world premiere) |
| ITZHAK PERLMAN | |
| Saint-Saëns | Introduction & Rondo capriccioso |
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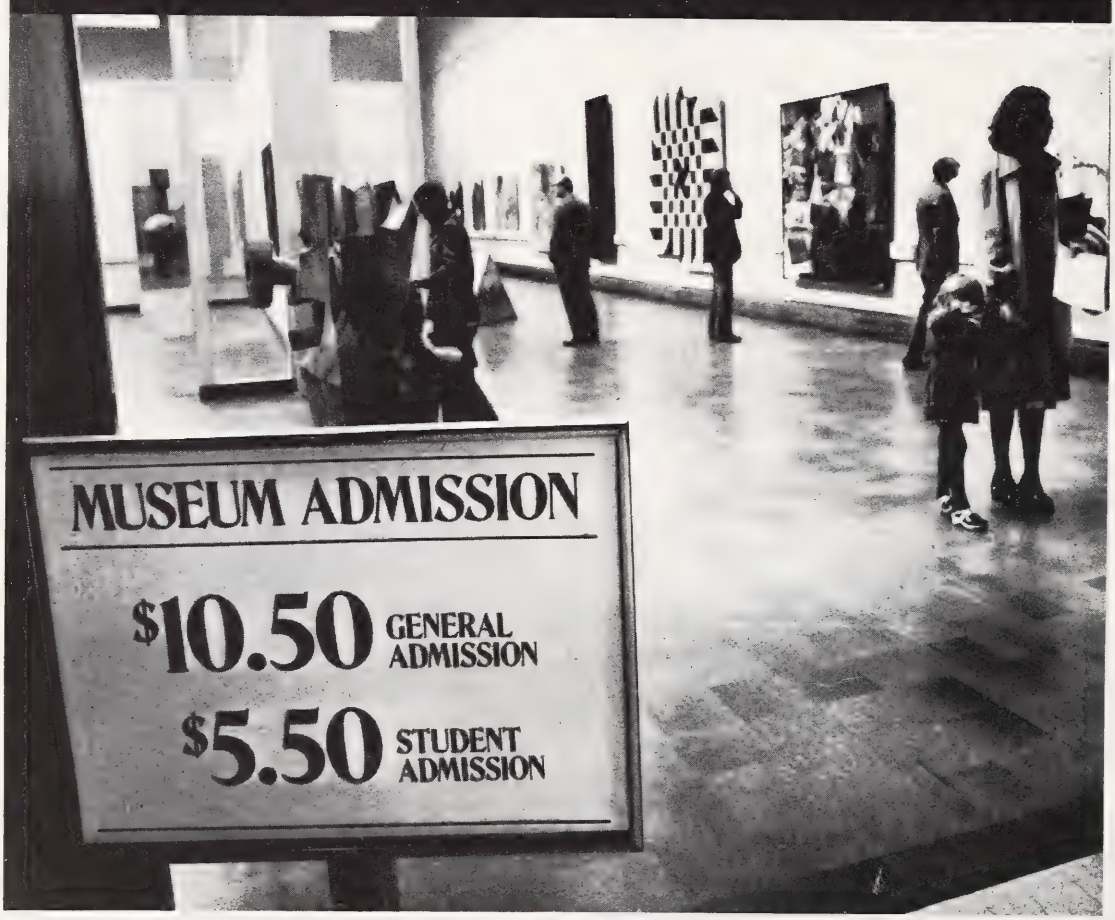
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JOHN OLIVER, conductor
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Thursday, 22 October at 7:30
HUNDREDTH BIRTHDAY CONCERT
on the BOSTON COMMON
SEIJI OZAWA conducting

| | |
|---|---|
| Beethoven | Symphony No. 9 |
| FAYE ROBINSON, soprano | |
| KATHERINE CIESINSKI, mezzo-soprano | |
| DENNIS BAILEY, tenor | |
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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
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Hundredth Birthday Season, 1981-82




## PRE-SYMPHONY CHAMBER CONCERTS

Saturday, 10 October at 6
Tuesday, 8 December at 6

LAURENCE THORSTENBERG, oboe
LUIS LEGUIA, cello
GAYE BENNES, piano

SAINT-SAËNS — Sonata in D for oboe and piano, Opus 166
- Andantino
- Allegretto
- Molto allegro

BEETHOVEN — Sonata in A for cello and piano, Opus 69
- Allegro, ma non tanto
- Scherzo: Allegro molto
- Adagio cantabile—Allegro vivace

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

## Camille Saint-Saëns

Sonata in D for oboe and piano, Opus 166

In the last year of his long life, Camille Saint-Saëns found himself something of a musical "dinosaur," a representative of a generation that had, by and large, passed away. A brilliant pianist and distinguished teacher and composer in his day, he had become the opponent of most of the new musical trends that surrounded him. He had attempted to prevent the music of Debussy and his ilk (music which, he said, "cultivated the absence of style and the absence of logic and common sense") from making headway, and not surprisingly he attacked the complex new harmonic trends. As if to make a considered statement on the necessity of pure line and simple form in music, Saint-Saëns composed in his final year (1921) three sonatas for a woodwind instrument with piano. The oboe sonata, Opus 166, was followed by works for clarinet (Opus 167) and bassoon (Opus 168). Here are no echoes of the upheavals that the musical world had undergone in the preceding decade or so, no hint of the work of Debussy or Richard Strauss, Schoenberg or Stravinsky. All is direct, immediately approachable, and filled with Gallic charm, emphasizing throughout the melodic lines of the oboe and piano, not thick textures or dense harmonic combinations. The first two movements are as lyrical as one could wish, while the last movement brings the sonata to a close with a burst of flamboyant brillance.

## Ludwig van Beethoven

Sonata in A for cello and piano, Opus 69

Early in his Vienna years Beethoven composed two sonatas for cello and piano, published as Opus 5, and then left the genre completely alone for a dozen years. It was in 1807-08, while working on the Fifth and Sixth symphonies, that he composed his next cello sonata, possibly the earliest truly great work in the medium. It was dedicated to Baron Franz Ignaz von Gleichenstein, himself an able cellist, and was perhaps in fact commissioned by the baron.

The independence of the cello is stressed in the opening measures, in which the unaccompanied cello plays a graceful, lyrical melody, to be answered by the piano in a phrase that seems to have picked up the cello's air of resignation. After an exchange of roles, Beethoven begins an energetic transition in the minor, in which the syncopated melody is derived from the relaxed opening theme. Throughout the movement the piano never overpowers the cello, since Beethoven manipulates textures with the greatest care and originality, alternating leading melodies in one part or another or combining them contrapuntally. The scherzo, with its principal theme running headlong one beat before the accompaniment, is a merry chase relieved by a gentler, hymnlike phrase, the character of which dominates the Trio. The Adagio cantabile is but a short introduction to the finale, which continues the songlike character of most of the rest of the sonata. The secondary theme provides a wonderful romantic moment, especially in the sigh of the cello's falling seventh, but it is heard only twice each in exposition and recapitulation; for the rest, Beethoven finds prodigious varieties of material to develop from the principal theme, which remains at the center of attention throughout.

—Steven Ledbetter

## Laurence Thorstenberg



Laurence Thorstenberg has been on the Boston Symphony Orchestra's roster as English horn player since 1964, though he also plays oboe and oboe d'amore. He studied at the Curtis Institute in Philadelphia, where his principal teacher was Marcel Tabuteau, and he was also a particpant at the Marlboro Festival in Vermont, where his instructors in chamber music included Rudolf Serkin and Marcel Moyse. Mr. Thorstenberg has played with the orchestras of Baltimore, Dallas, Chicago, and Philadelphia. He currently teaches at the New England Conservatory of Music and at Boston University.

## Luis Leguia



Born in Hollywood, California, cellist Luis Leguia studied at the Ecole Normale in Paris and also at Juilliard; his teachers included Arthur Van den Bogarde, Kurt Reher, André Navarra, Leonard Rose, and Pablo Casals. Mr. Leguia has played solo recitals and concertos in Montreal; he has also performed at the National Gallery of Art in Washington, D.C., in New York's Town Hall, and in numerous New England area recitals. Before joining the Boston Symphony in 1963, he was a member of the Houston Symphony, the National Symphony, and the Metropolitan Opera Orchestra.

## Gaye Bennes



Born in New York City, Gaye Bennes moved to Los Angeles with her family at three, began playing piano that year, soon added singing, dancing, and drawing to her activities, and was acting in Hollywood films at six. Ms. Bennes received her bachelor's and master's degrees at Juilliard, where her teachers were Beveridge Webster and Rosina Lhevinne; in addition, she spent successive summers at the Aspen Music Festival, as accompanist at the Meadowmount School for Strings, at Tanglewood, and at Harvard University. She has been on the faculties of the Longy School of Music in Cambridge and the Concord Academy in Concord, Massachusetts, and her many New England-area performances have included the Gardner Museum. She has also toured the United States and Canada in recitals of chamber music. Ms. Bennes currently lives in Cambridge, where she performs, accompanies, and teaches on a freelance basis.

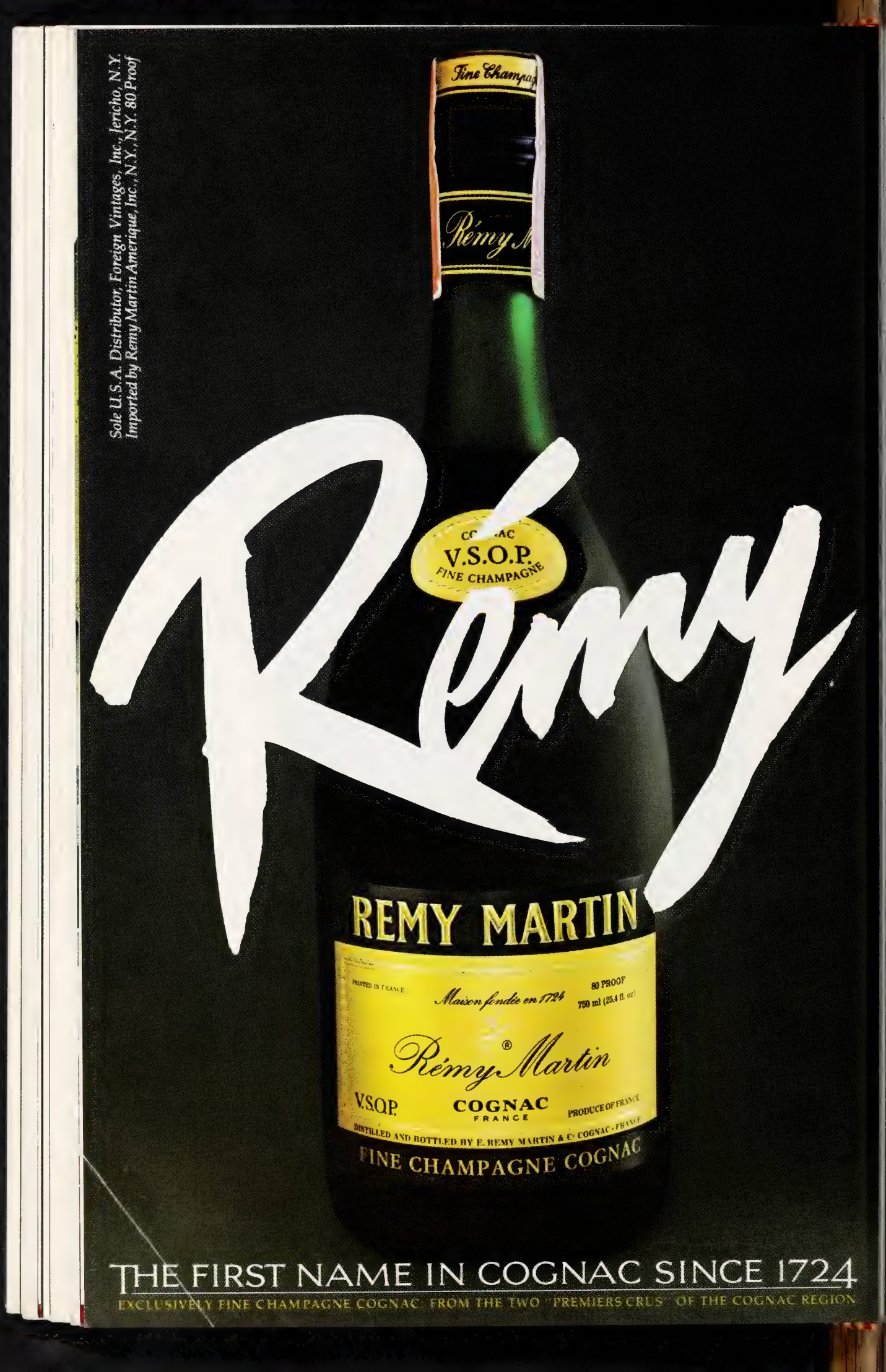
# Boston Symphony Orchestra



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SEIJI OZAWA
Music Director

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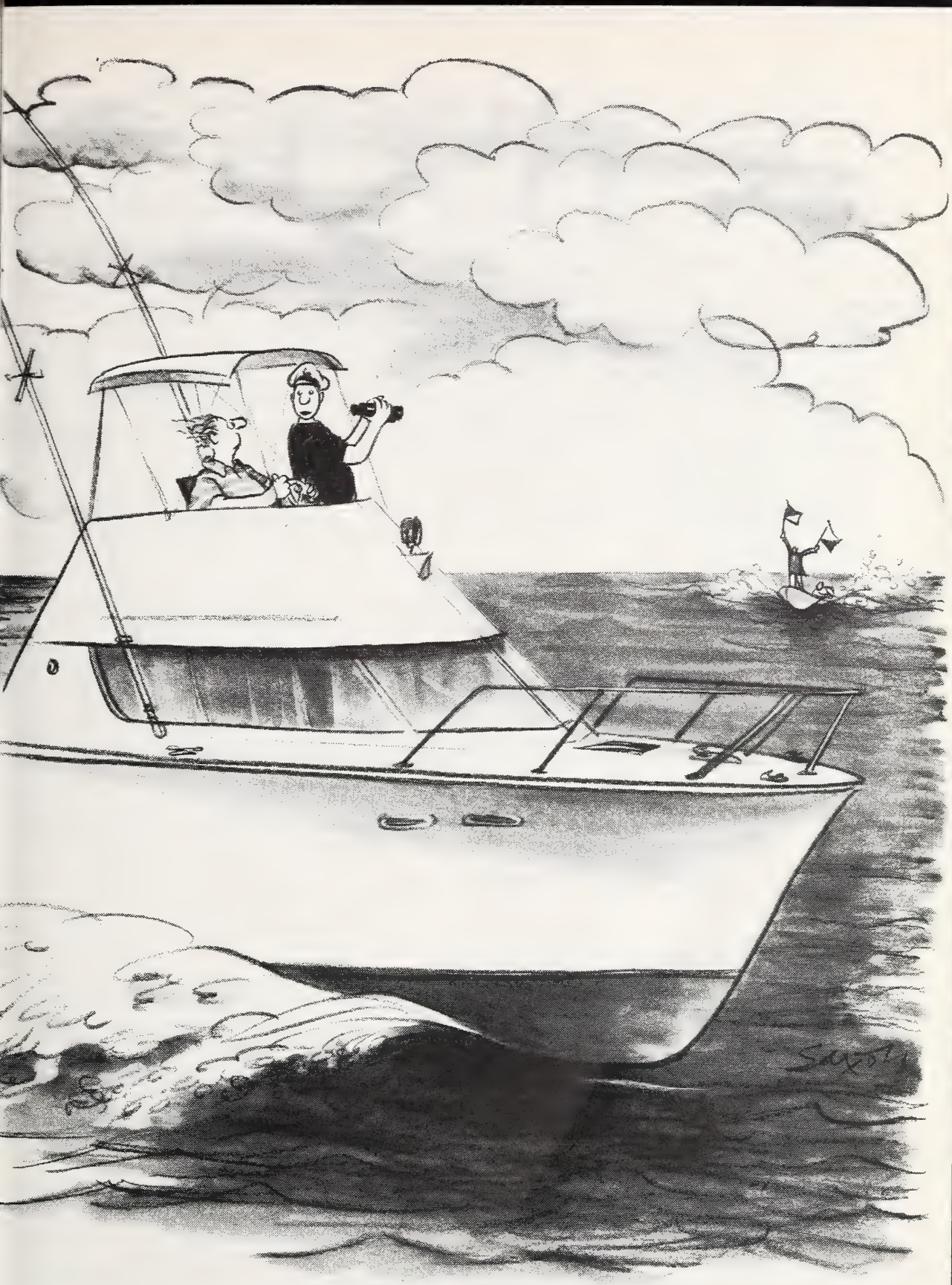
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# BSO

## Centennial Concert Celebration

A once-in-a-century concert . . . Seiji Ozawa and the Boston Symphony Orchestra, with special guest soloists Leontyne Price, Itzhak Perlman, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern . . . Sunday, 18 October 1981 at 5 p.m. in Symphony Hall, to celebrate the Boston Symphony Orchestra's one hundredth birthday.

A few remaining tickets for this very special event are available at $150, $500, and $1000. Please use the order form which appears on the full page advertisement elsewhere in this program.

## Toast the BSO's Hundredth Birthday!!

During the week of 22 October 1981, the BSO's hundredth birthday, the Council of the Boston Symphony Orchestra will serve complimentary champagne prior to the special Wednesday evening rehearsal, the Friday afternoon concert, and the Saturday evening concert. It will be available throughout Symphony Hall at tables specially set up for this purpose.

Complimentary champagne courtesy of Heublein's
Glasses courtesy of Mobil Oil Corporation

Join us in a Birthday Toast to the BSO!

## Centennial Salutes

Over seventy greater-Boston institutions will join in celebrating the hundredth birthday of the Boston Symphony Orchestra during October and November. Included are musical organizations, art museums and galleries, libraries, schools, and colleges. Planned are special events, receptions, concerts, and displays. A list of events and dates may be obtained from the Centennial Committee by calling the Friends' Office in Symphony Hall, 266-1492.

## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## Centennial Week Events

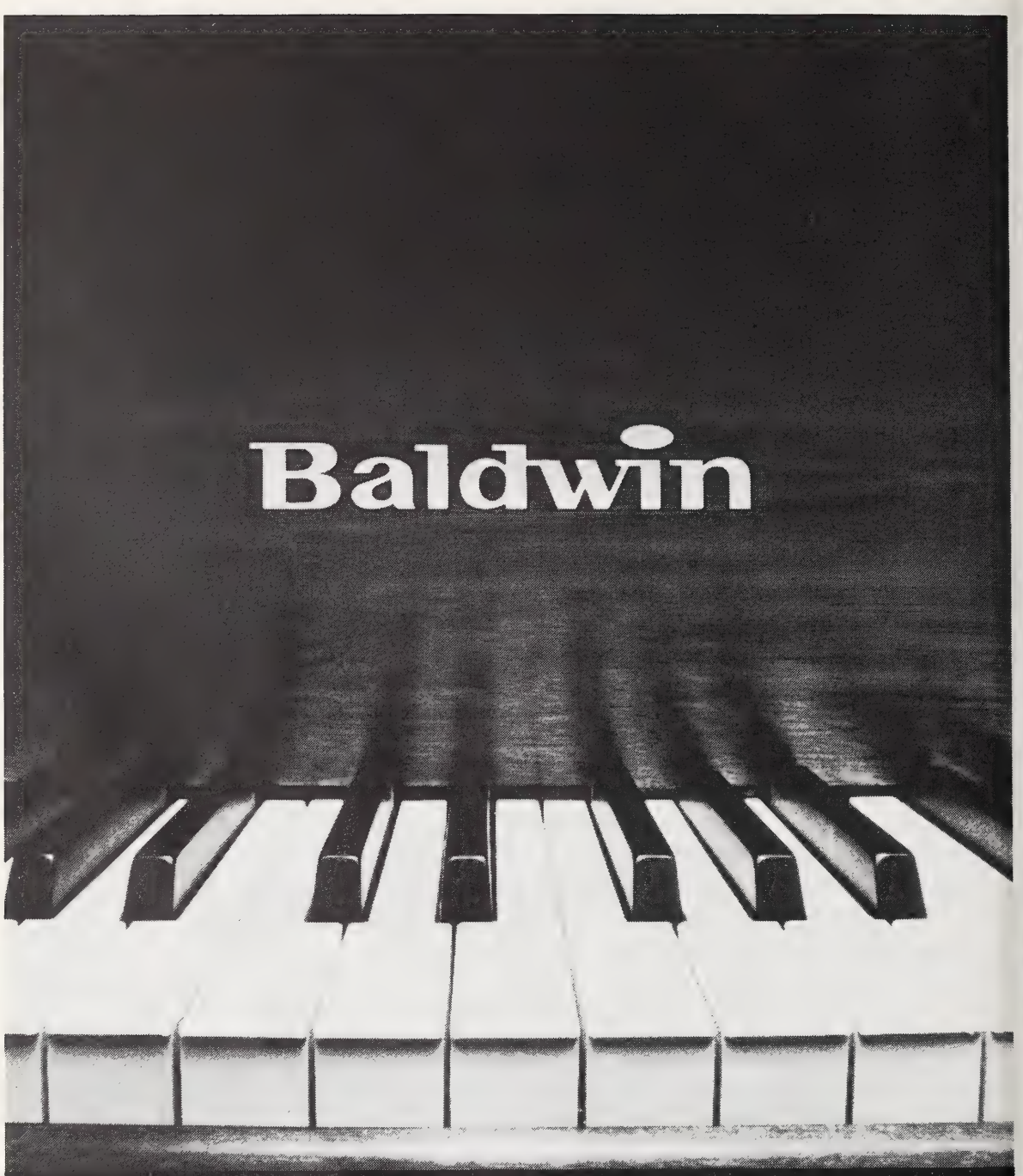
**Sunday, 18 October**
CENTENNIAL CONCERT CELEBRATION, Symphony Hall, 5 p.m.
Boston Symphony Orchestra, Seiji Ozawa conducting
Itzhak Perlman, Leontyne Price, Mstislav Rostropovich,
Rudolf Serkin, Isaac Stern
Benita Valente, Susan Davenny Wyner, Lili Chookasian,
John Aler, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor
GALA DINNER AND DANCE, Boston Park Plaza Hotel, 7:30 p.m.
The Glenn Miller Orchestra directed by Larry O'Brien

**Wednesday, 21 October**
CENTENNIAL EVE CELEBRATIONS
Sponsored by the Junior Council, beginning 6:30 p.m.
SPECIAL REHEARSAL benefiting the BSO Pension Fund, 7:30 p.m.
Boston Symphony Orchestra, Seiji Ozawa conducting
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor
Sessions, Concerto for Orchestra, world premiere commissioned by the
Boston Symphony Orchestra for its centennial

**Thursday, 22 October**
HUNDREDTH BIRTHDAY CONCERT, Boston Common, 7:30 p.m.
Free public performance presented by the First National Bank of Boston
Boston Symphony Orchestra, Seiji Ozawa conducting
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor

**Friday, 23 October** at 2 p.m.
**Saturday, 24 October** at 8 p.m.
SUBSCRIPTION CONCERT, Symphony Hall
Complimentary champagne served before each concert
by the Council of the Boston Symphony Orchestra
Boston Symphony Orchestra, Seiji Ozawa conducting
Sessions, Concerto for Orchestra, world premiere commissioned by the
Boston Symphony Orchestra for its centennial
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor

**Monday, 26 October**
Boston Symphony Orchestra departs for CENTENNIAL TOUR
taking them to Japan, France, Germany, Austria, and England.




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## BSO Brass

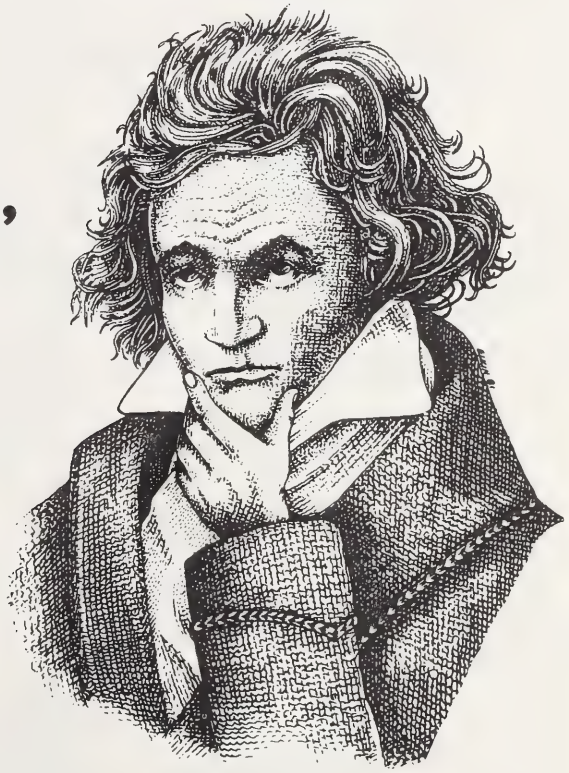
There's a new bite to the Boston Symphony brass this season, three new players having joined that section of the orchestra: new this year are principal trumpet Charles Schlueter, who comes to the BSO after nine years as principal trumpet of the Minnesota Orchestra; horn player Richard Sebring, whose past experience includes playing principal horn with the Rochester Philharmonic, the Opera Company of Boston, and the Concert Opera Orchestra; and Jay Wadenpfuhl, who has played horn with the National Symphony Orchestra and the Fort Worth Symphony.

Also new to the BSO this season is orchestra manager Edward R. Birdwell, former executive director of the Los Angeles Chamber Orchestra and, before that, deputy director and manager of concert operations for the Carnegie Hall Corporation. In addition, Mr. Birdwell was active as a professional horn player for many years, having performed with the American Brass Quintet, the New York City Ballet Orchestra, the American Symphony, and the Houston Symphony.

## "Focus on Leadership" in the Cabot-Cahners Room

In lieu of the usual art exhibit in the Cabot-Cahners Room, portraits of BSO music directors will be displayed during the opening weeks of the season. In addition, there will be works from the portfolios of two photographers who have documented BSO activities in recent years, James Aliferis and Florence Montgomery. The centerpiece of the exhibit will be a copy of John Singer Sargent's famous portrait of Henry Lee Higginson, founder of the Boston Symphony Orchestra.


**If Beethoven had needed help with his first note, we would have been there.**



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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday. This fall, also to observe the orchestra's centennial, they embark upon an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand*; for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

## First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

## Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

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Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

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Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

## Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

## Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

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Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

## Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

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Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

## English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

## Clarinets

Harold Wright
*Ann S. M. Banks chair*

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Peter Hadcock
*E-flat Clarinet*

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Craig Nordstrom

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Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

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Richard Plaster

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Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

## Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

## Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

## Tuba

Chester Schmitz

## Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

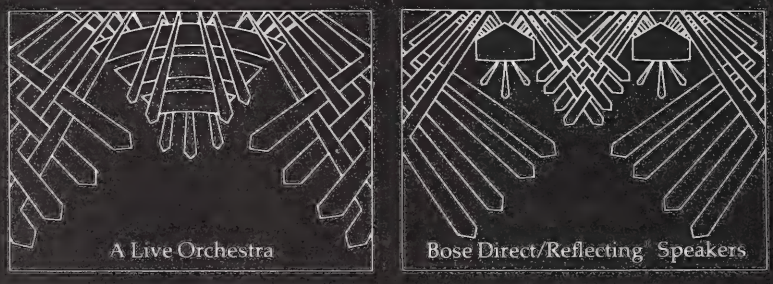
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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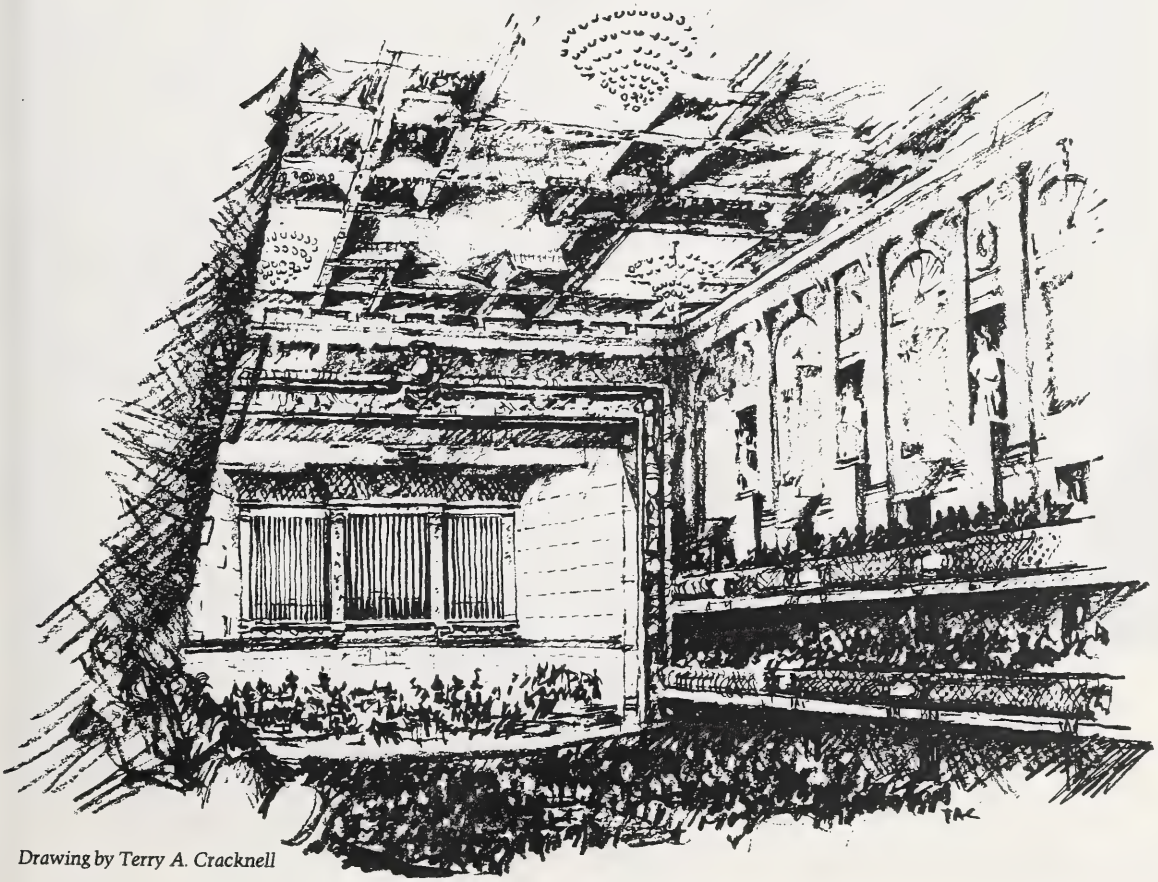
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## Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by a city road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra, and on 15 October 1900, some seven years and $750,000 later, the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Meade & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is widely regarded as one of the two or three finest concert halls in the world: Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to Vienna's renowned *Grosser Musikvereinsaal*, noted that "for much music, it is even better . . . because of its slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 124 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along three sides. The auditorium itself is centered within the building, with



*Drawing by Terry A. Cracknell*




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corridors and offices insulating it from outside street noise. The leather seats are the ones installed for the hall's opening in 1900, and, with the exception of the wooden floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration. Symphony Hall seats 2,625 people during the winter season and 2,371 during the Pops season, when the banks of orchestra seats are replaced by tables and chairs.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade which is visible to the audience.

Two radio booths used for the taping and broadcasting of concerts overlook the stage. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

A couple of interesting points for observant concertgoers: Beethoven is the only composer whose name was inscribed on one of the plaques which trim the stage and balconies of the hall; the other plaques were left empty since it was felt that only Beethoven's popularity would remain unchanged. And the initials "BMH"—for "Boston Music Hall," as the building was to have been called—appear on the stairwell banisters at the Huntington Avenue side, originally planned as the main entrance. But the old Boston Music Hall was gutted only after the new building—Symphony Hall—was opened.



*Architect's drawing for Symphony Hall*

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Allegro spiritoso
Andante
Menuetto: Allegretto
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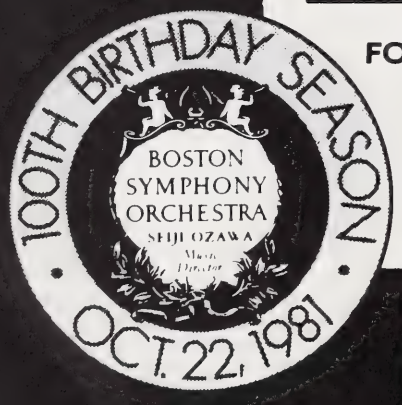
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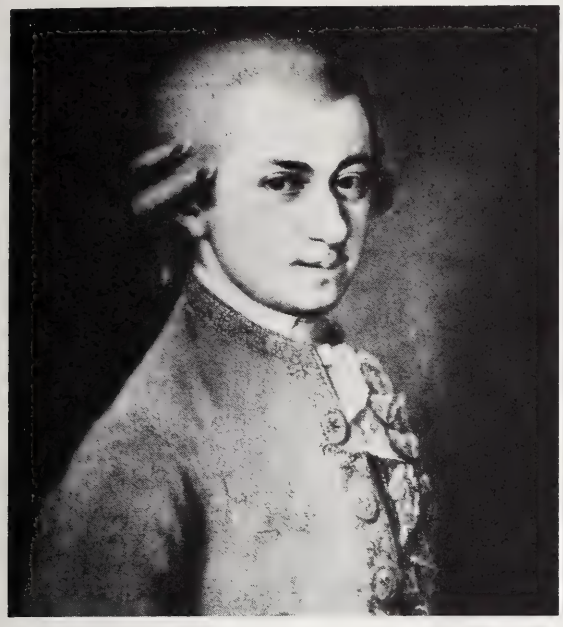
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**Wolfgang Amadè Mozart**
Symphony No. 28 in C, K.189k(200)



*Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed this C major symphony apparently in November 1774 (the question of date is further discussed below) in Salzburg, and it presumably received its first performance there, although we have no record of it. Pierre Monteux introduced the symphony to the Boston Symphony Orchestra repertory on 25 and 26 April 1924; Erich Leinsdorf led the only other Symphony Hall performances in October 1963, though he also conducted the symphony at Tanglewood in 1968. The most recent BSO performance was directed by Neville Marriner at Tanglewood in July 1978. The symphony is scored for two oboes, two horns, two trumpets, timpani, and strings.*

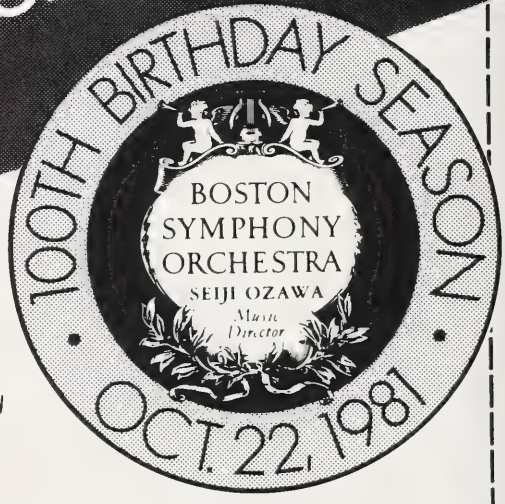
The Symphony No. 28 in C major is one of a group of works that Mozart composed in Salzburg in the early 1770s, when he was in his late teens. By this age, Mozart was a fully cosmopolitan composer, having traveled all over Europe from childhood and experienced a greater variety and quantity of music-making than most composers twice his age could boast. He had written a fairly large number of symphonies both in the traditional Italian style of the *sinfonia*, the operatic overture, which had three movements of rather small size, with few repeats; and in the style of the larger, newer concert symphony, which was an independent orchestral entity of four movements (the new addition was a minuet, usually occupying third place), cast in larger forms which were often further extended by internal repetitions. The present symphony, traditionally identified as K.200,* is apparently the last symphony Mozart was to write for about four years (this assumes that 17 November 1774 is the correct date of completion). It marks the end of a stage of symphonic growth for the young master, a development that brought him to the verge of the large-scale masterpieces of his last years.

The first movement boasts a more refined thematic development than had been the case earlier (especially in the frequent use of the trill and turn figure which the first violins introduce after the opening fanfare); the formal layout is as clear as one could

*Köchel's catalogue of Mozart's works attempted to organize the composer's entire large output in chronological order, so that the consecutive numeration would indicate the sequence of composition. Following the original publication of his catalogue, his numbers became the most widely used way of identifying Mozart's works, even though more recent research has shown that his dating was often wide of the mark. Alfred Einstein, who undertook the first serious revision of Köchel, read the date on the manuscript of this symphony as 1773, so he renumbered it K.173e, which is still found in some publications. The most recent (sixth) edition of the Köchel catalogue deciphers the year as 1774 (it is difficult to read, since someone attempted to obliterate it) and the day as 17 November (or possibly 12 November). Thus it has now been renumbered K.189k; the original K.200 is retained as an alternate reference, since so many older books and editions use that form.

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wish, with complete control of the articulations between sections and a new spaciousness. Only the development section seems as yet slightly cramped, since it lasts less than two dozen measures and does little more than lead back to the home key in a workmanlike way. The slow movement features the first violins in ecstatic song from beginning to end with the other voices providing largely a supporting or doubling role. The minuet has grown in presence from the smaller dances of earlier symphonies, with its vigorous phrases and conspicuous horn solo, and the finale is a wonderful achievement, a witty and theatrical comedy for orchestra. The bustle of its opening, with the first violins trilling as they descend the steps of the scale, never slackens, even during the more whistleable secondary theme. And since Mozart begins each half of the movement as well as the coda with that opening gesture, a performance that takes *all* the repeats leaves the listener in delicious doubt as to where we are and where we are going next; even the coda seems for an instant to be starting the whole race all over again before racing breathlessly to the final cadence.

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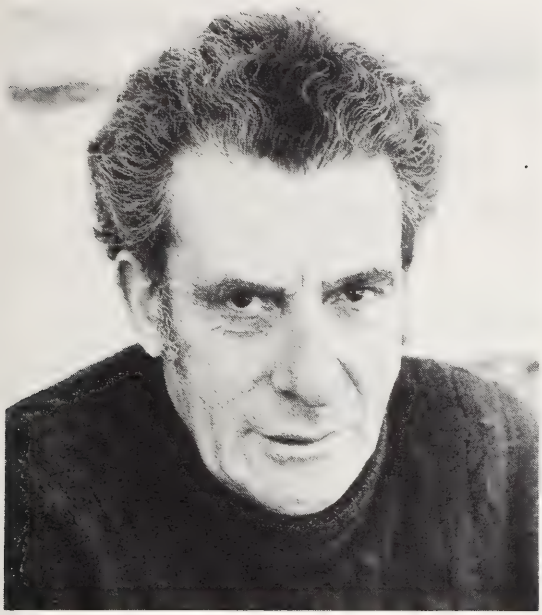
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**Robert Starer**
Concerto for Violin and Orchestra



*Robert Starer was born in Vienna on 8 January 1924 and lives in Woodstock, New York. He composed his Concerto for Violin and Orchestra during the winter of 1979-80, and these are the first performances. In October 1969, Joseph Silverstein and Jules Eskin were soloists in Boston Symphony performances of Starer's Double Concerto under William Steinberg. Steinberg also conducted performances here in 1971 of the composer's Third Symphony, which had been written for Steinberg during the latter's years as music director of the Pittsburgh Symphony Orchestra. In addition to the violin soloist, the score of Starer's violin concerto calls for orchestra of two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, snare drum, tenor drum, bass drum, three suspended cymbals, tambourine, triangle, gong, wood block, two temple blocks, three bongos, xylophone, vibraphone, and strings.*

Robert Starer's musical life began with piano lessons in his native Vienna at the age of four; when he was thirteen he entered the State Academy of Music in Vienna, but a year later he moved to Jerusalem, where he continued his studies at the Jerusalem Conservatory. Following wartime service in the British Royal Air Force, Starer came to the United States in 1947 to study at the Juilliard School on a post-graduate fellowship. He spent the summer of 1948 as a composition student of Aaron Copland at Tanglewood, and he was awarded his diploma from Juilliard in 1949. Thereafter he remained in the United States, becoming an American citizen in 1957. He taught at Brooklyn College of the City University of New York and is now a Professor of Music there. He has written music in virtually every medium, including three operas, ballets for Martha Graham, Herbert Ross, and Anna Sokolov, choral works with and without orchestra, symphonies and concertos, and a wide variety of chamber music. Robert Starer's music is directly expressive and dramatic in quality, with melodic lines that are poignantly lyrical. He composed the new violin concerto expressly for Itzhak Perlman. The composer has kindly provided the following note on his score.

—S.L.

Every composer should write at least one violin concerto in his lifetime, and he should write it for a violinist whose playing he truly admires. For me that violinist is Itzhak Perlman, whose sound seems to emanate directly from his soul. Itzhak Perlman was born in a place in which I spent my formative years (1938-47), and in writing this work for him I tried to draw on that in myself which is part of our heritage in common.

The concerto opens with some straightforward chords. The main theme has a slight near-Eastern flavor with its grace notes, as does the more lyrical second idea. After a brief return to the opening music the violin breaks into a rhapsodic passage, more in the

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improvisatory manner of the Eastern European fiddler. It is accompanied only by drums and sharp interjectory chords of the orchestra. A similar section occurs near the end of the movement.

In the second movement the violin is at first accompanied only by timpani and the gentler percussion instruments, various cymbals and the vibraphone. This grows into a long melody, the kind one should only write for the violin. It is accompanied by solo strings. In the middle there is a dialogue between the soloist and the brass section. The movement fades into gentle clusters.

The last movement has a recurring main theme and a number of different interposed sections. The first of those is quite martial, the next is in very fast five-time with a repetitive accompanying figure. There is also an interlude, somewhat slower, with a touch of Viennese elegance, and after a brief cadenza the concerto comes to a virtuoso close.

—Robert Starer


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**Camille Saint-Saëns**
Introduction and Rondo Capriccioso, Opus 28



*Charles Camille Saint-Saëns was born in Paris on 9 October 1835 and died in Algiers on 16 December 1921. The Introduction and Rondo capriccioso was composed in 1863, though not published until 1870, giving it an opus number that is slightly higher than would be expected for an early work. The American premiere was given by the Boston Symphony Orchestra under Georg Henschel with violinist Alfred de Sève on 14 and 15 December 1883. Since then it has been performed most frequently as a showpiece during the orchestra's tour concerts, especially with Timothee Adamowski, who performed it thus under Wilhelm Gericke, Emil Paur, and Arthur Nikisch. Mischa Elman played it under Max Fiedler, Frederic Fradkin with Henri Rabaud, Albert Spalding under Richard Burgin, and, most recently, at Tanglewood in 1967, Itzhak Perlman under Erich Leinsdorf. The orchestral part calls for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

Berlioz on the subject of the young Saint-Saëns: "He knows everything but lacks inexperience." This *bon mot* is ideally suited to describe a man who, having composed his first piece at age three, was hailed for a time as a second Mozart; who played a piano recital in Paris at age ten and offered as an encore *any* Beethoven sonata; who was hailed by Liszt as the greatest organist in the world; who eagerly pursued studies in archeology, astronomy, and philosophy and wrote extensively in all three fields, as well as taking vigorous part in musical polemics. And, of course, in his eighty-six years, he composed thirteen operas, symphonies and orchestral tone poems, ten full-fledged concertos for piano, violin, or cello, and a large body of chamber music and other works. But he is best remembered for a private burlesque which he dashed off in a matter of days, an amusing jest called *Carnival of the Animals* (this fact would have caused him deep chagrin). Though he was a leader in the foundation of the Société Nationale de Musique, which provided an outlet for new music by French composers at a time when such concert programs as existed were dominated by Viennese or German classics, his popularity faded in France decades before his death, and his last years were embittered by public mockery for his dislike of the new music. Saint-Saëns's style was compounded of a thorough familiarity with and respect for the German tradition and a special overlay of characteristic French coolness, precision, wit, and rationality. In his large output there are works that come across as somewhat too cool and reserved to engage the listener, but there are many imaginative and attractive pieces, among them some popular virtuosic showpieces. The Introduction and Rondo capriccioso is one of these.

It is an early work, composed in 1863 when Saint-Saëns was not yet thirty, but it attained an early and lasting success as a vehicle for violinists. The composer himself defended the writing of music that is difficult for its own sake by pointing out that

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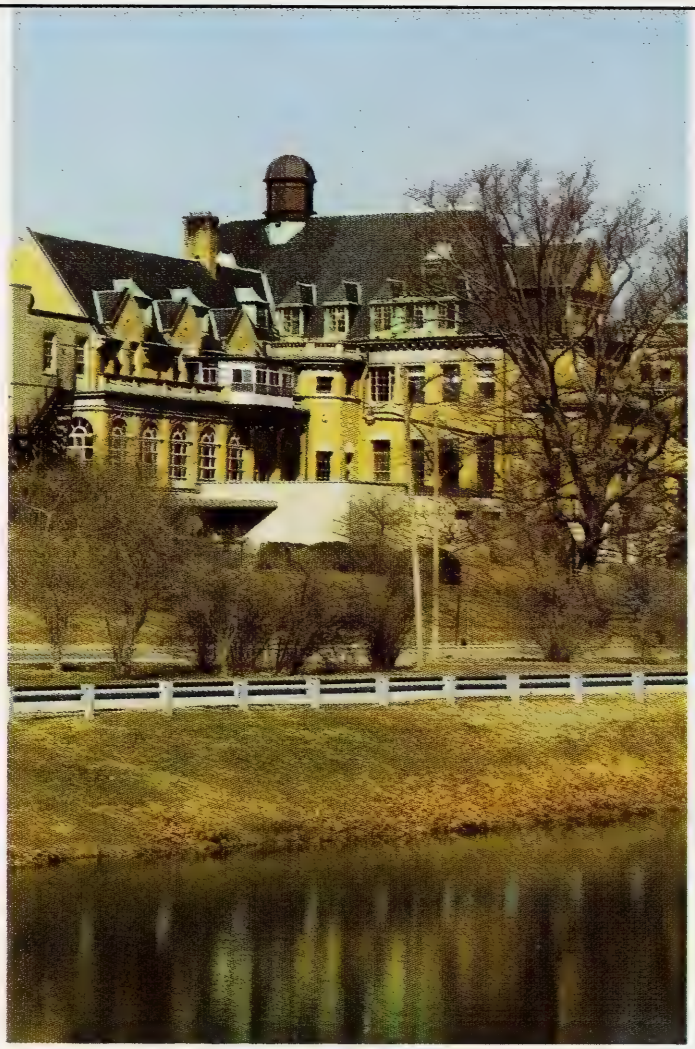

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**Pyotr Ilyich Tchaikovsky**
*Francesca da Rimini,* Symphonic fantasy after Dante, Opus 32



*Pyotr Ilyich Tchaikovsky was born in Votkinsk, Vyatka province, on 25 April (old style) or 7 May (new style) 1840 and died in St. Petersburg on 6(18) November 1893. He composed the fantasy* Francesca da Rimini *in the fall of 1876; it was successfully premiered in Moscow on 9 March 1877. The first American performance was given by the New York Philharmonic Society under Adolf Neuendorf on 21 December 1878. The work was introduced to Boston by the Philharmonic Orchestra conducted by Bernhard Listemann on 31 December 1891. The fantasy entered the repertory of the Boston Symphony Orchestra when Emil Paur programmed it on 1 and 2 November 1895; since then performances here have been directed by Wilhelm Gericke, Max Fiedler, Serge Koussevitzky, Vladimir Golschmann, and Richard Burgin. Charles Munch conducted the last Symphony Hall performances in April 1956. Since then it has been performed at Tanglewood under Henry Lewis in 1969 and Mstislav Rostropovich in 1975. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons, four horns, two cornets à piston, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, tam-tam, harp, and strings.*

The sad tale of Paolo and Francesca has evoked a sympathetic and compassionate response from readers ever since it was first told in the fifth canto of Dante's *Inferno* early in the thirteenth century. Dante had no doubt seen the dashing Paolo Malatesta when he was Captain of the People in Florence during the poet's seventeenth year. It is less likely that he ever saw Francesca da Polenta of Rimini, who married Paolo's brother Gianciotto Malatesta, but he no doubt learned something of her story during his last years, which were spent under the protection of Francesca's nephew, then lord of Ravenna. The news of a double murder at Rimini—Gianciotto killed both his wife and his brother when he found out about their illicit love affair—horrified Italy at the time, but Dante's version of the story gives details transmitted nowhere else that were probably learned from the family. He puts the words into the mouth of Francesca, whom the poet's persona encounters during his epic journey through Hell, Purgatory, and Heaven in that mammoth poem which is at once a Medieval cosmology, a political statement, a psychological autobiography of what would today be called Dante's "mid-life crisis," and one of the world's greatest works of literature.

Having passed through the first circle of Hell, Limbo, where are found the virtuous heathen, Dante's guide Virgil brings him to the first region of punishment for sin, the second circle, wherein the lascivious, those who subject reason to desire, are eternally punished by tempestuous winds that drive the tormented souls about unceasingly, just as their unrestrained sensuality drove them in their earthly lives. Dante sees Dido, Helen of Troy, and Cleopatra, but he especially desires to speak to Paolo and Francesca. She tells him, in words filled with the imagery of the poetic romances which were so popular in that day, of the overwhelming force of Love: "Love, which is quickly kindled in the

gentle heart..."; "Love, which absolves no one beloved from loving..."; "Love brought us to one death." These words cause Dante, who had himself been active as a poet of Love, to become pensive and silent until Virgil asks for his thoughts. His only response: "Alas, how many sweet thoughts, what great desire, led them to this woeful pass!" Then, upon Dante's urging that Francesca tell her tale more fully, she recounts with extraordinary delicacy how she and Paolo came to realize their guilty love. Her words have inspired painters, dramatists, and operatic composers; Tchaikovsky inscribed them at the head of the score to his fantasy:

Nessun maggior dolore
che ricordarsi del tempo felice
nella miseria; e ciò sa'l tuo dottore.
Ma s'a conoscer la prima radice
del nostro amor tu hai cotanto affetto,
dirò come colui che piange e dice.
Noi leggiavamo un giorno per diletto
di Lancialotto come amor lo strinse;
soli eravamo e senza alcun sospetto.
Per più fiate li occhi ci sospinse
quella lettura, e scolorocci il viso;
ma solo un punto fu quel che ci vinse.
Quando leggemmo il disiato riso
esser baciato da cotanto amante,
questi, che mai da me non fia diviso,
la bocca mia baciò tutto tremante.
Galeotto fu il libro e chi lo scrisse.
Quel giorno più non vi leggemmo avante.

There is no greater pain
than to recall happy times
in misery; and this your teacher knows.
But if to know our love's first root
you have so great a desire,
I shall speak as one who weeps in the telling.
One day we were reading for our delight
of Lancelot, how love constrained him.
We were alone and without any premonition.
Many times that reading drew our eyes
together and changed the color in our faces;
but there was just one point that conquered us.
When we read that the longed-for smile
was kissed by such a lover,
he who never from me shall be parted,
kissed my mouth, all trembling.
A Galeotto* was the book and he that wrote it.
That day we read no further.

*In the Arthurian legends, Galeotto was the go-between for Lancelot and Guinevere; hence, a pander.

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*Francesca da Rimini* was originally proposed to Tchaikovsky as the subject for an opera. In fact, the critic K.I. Zyantsyev had already completed a libretto. But Zyantsyev was an ardent Wagnerian, while Tchaikovsky was then full of enthusiasm for *Carmen*. Still, the notion of a composition based on the tale of lovers trapped in their own untamed drives and emotions clearly appealed to him. He spent part of the summer of 1876 with his brother Modest in Vichy and took a trip with him down the Rhône from Lyon to Avignon and Montpellier during which Modest persistently urged Hamlet, Othello, and Francesca da Rimini as possible subjects for musical treatment. Tchaikovsky left Modest in France and took a train to Bayreuth, where he planned to attend the first complete cycle of Wagner's *Ring des Nibelungen*; it was on the train that he started to read Canto V of the *Inferno* and quickly became absorbed in plans for a symphonic poem. By 14 (26) October, back in Moscow, he wrote to his brother with the news that the work was finished (in piano score).

> I wrote it with love and love has come out well. As to the hurricane [the music depicting the incessant storms of the second circle of Hell], one could have written something more like Doré's picture but it did not turn out as I wished. Anyway it is impossible to give proper judgment on this composition so long as it is neither orchestrated nor played...Have I told you that I am taking cold baths in the morning—like Tolia [his brother Anatoli]? It has an excellent effect on my health. I have never felt better (please spit three times*). This (I mean the cold water) had and will have influence on my work. If *Francesca* is something fresh and new, it is to a great extent due to water.

*A Russian equivalent to "knock wood."—S.L.





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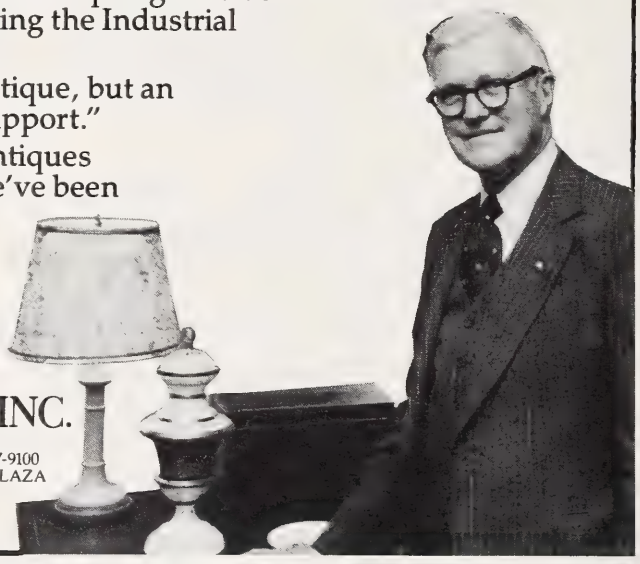
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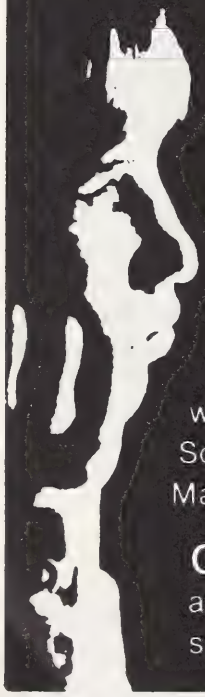
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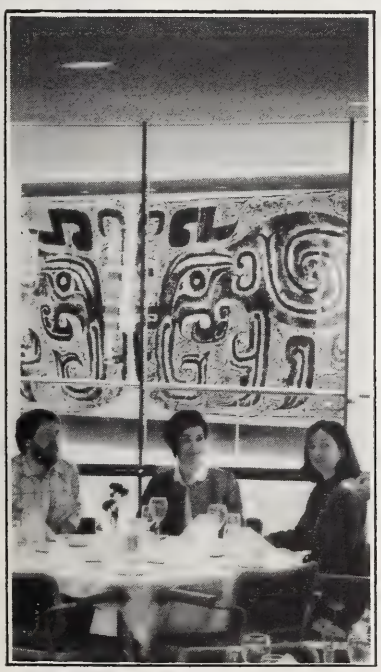
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Tchaikovsky completed the scoring in just three weeks, by mid-November, and the fantasy received its first performance the following 25 February (old style) or 9 March (new style) at a concert of the Russian Musical Society, where it was very favorably received. The composer himself conducted the fantasy in an all-Tchaikovsky concert in St. Petersburg on 5(17) March 1887, and though he had always dreaded conducting, the performance went well. He wrote to his patron Mme. Nadezhda von Meck describing his terror of facing the orchestra the first time, but on this occasion he had overcome his nervousness by the time of the performance, "and if my efforts to conduct were the result of an awful struggle with myself and, maybe, cost me a few years of my life I am not a bit sorry. I have experienced moments of absolute happiness and felicity." In fact, *Francesca* became to some extent Tchaikovsky's regular war-horse when he had to appear as a conductor. Perhaps the last such appearance took place in England, when the University Musical Society at Cambridge celebrated its Jubilee in 1893 by inviting a group of distinguished foreign composers to receive honorary doctorates and to lead a concert at which each would direct one of his works. Tchaikovsky's contribution to the evening was *Francesca da Rimini*.*

*It is amusing to note that the learned doctors of Cambridge seem to have made a point of selecting only works with literary connections for this concert. Could they have been uneasy about the performance of absolute music in the presence of so many classically trained scholars? In addition to Tchaikovsky, the program included Max Bruch's "The banquet with the Phaeacians" from *Odysseus*, Boito's Prologue to *Mefistofele*, Saint-Saëns's Fantasy for piano and orchestra, *Africa*; and Grieg's *Peer Gynt* Suite (which was, in the event, not performed, owing to the composer's illness). They thus managed to evoke the literary shades of Homer, Goethe, Dante, and Ibsen while celebrating the power of music.


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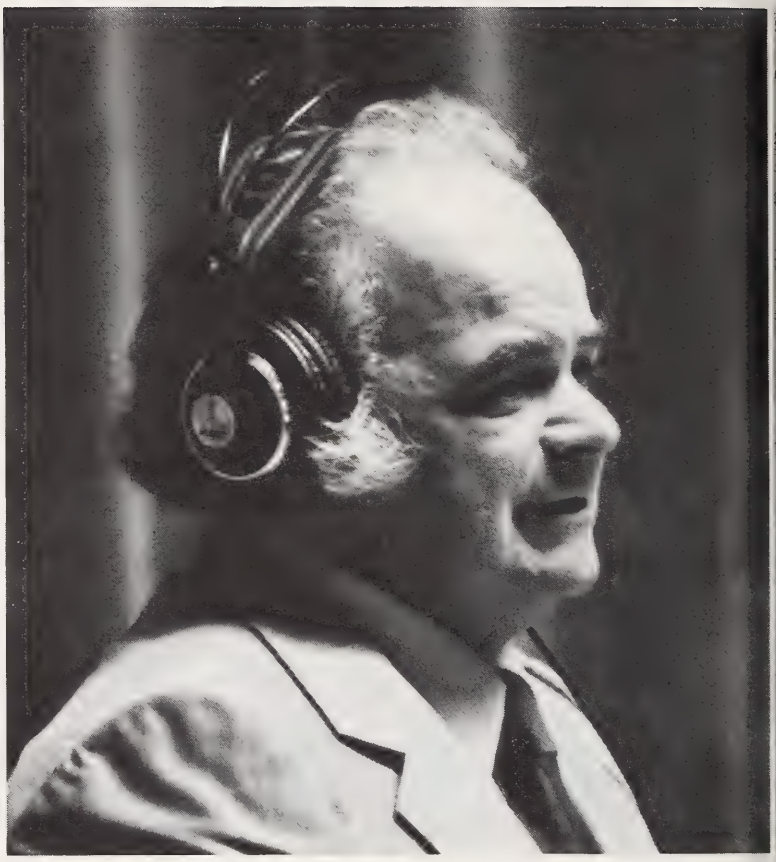
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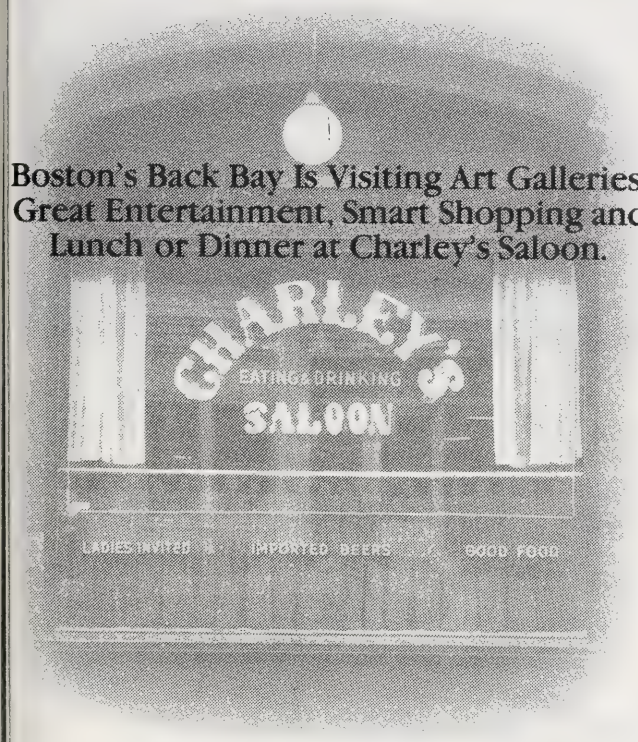
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Though generally regarded as being a more polished work than Tchaikovsky's earlier symphonic poem, *Romeo and Juliet, Francesca da Rimini* is less frequently played today. Francesca's narrative in Dante's poem, though expressively beautiful, gave little scope for the dramatic interplay of characters or situations that might be expressed in music. In the earlier work Tchaikovsky had composed themes to represent Friar Laurence, the feud between the Montagues and Capulets, and the love of the two protagonists; these he had arranged with telling effect into a free sonata form. The formal organization of *Francesca da Rimini* is simplicity itself—perhaps too simple for a work of such length with so little real thematic development: ABA, with each section constructed of literal or decorated repetition. The core and center of the work is Francesca's story, first recounted on the clarinet over pizzicato strings. Her touching tale is both preceded and followed by an Allegro vivo in 6/8 time musically depicting the lashing winds of the Second Circle (characterized by vivid chromaticism and nearly constant counterrhythms). The whole fantasy opens with typically romantic "infernal" music, built of diminished-seventh chords (themselves constructed of two interlocking tritones, a tritone being the so-called "*diabolus in musica*," the extremely dissonant interval of the augmented fourth) in a somber march—Andante lugubre—that seems to say, "Abandon hope all ye that enter here." Just as Paolo and Francesco can find no release from their torment, once we have heard Francesca's tale, we are plunged directly back into the maelstrom that brings the fantasy to its end without hope of rescue or redemption.

—S.L.


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Stanley Sadie's *Mozart* (Grossman, also paperback) is a convenient brief life-and-works survey with nice pictures. There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion* (Norton paperback) and by Hans Keller in *The Symphony,* edited by Robert Simpson (Pelican paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Specialists in authentic early-music performance practice have now progressed beyond J.S. Bach to Mozart, and an important new series of records is in process of appearing which will contain all of the Mozart symphonies performed on original instruments by an orchestra of the precise size and physical setup of the various orchestras for which Mozart composed them. Symphony No. 28 is already available in Vol. 4 of the series; played by the Academy of Ancient Music under the direction of Jaap Schröder (Oiseau-Lyre), it provides a sound and style of Mozart playing different from anything you have ever heard. (Some people who are quite happy with the anachronistic romantic performances that are most frequently encountered find themselves very upset with the new approach; Prof. Neal Zaslaw of Cornell University, whose research was largely responsible for the musical decisions regarding the size and placement of the orchestra, has been called an *Übeltäter*—evildoer—by a reviewer for a German weekly newsmagazine! I personally find the recordings fresh and bracing.) Fine older, and more traditional, performances are available from George Szell and the Cleveland Orchestra (CBS; with the Symphony No. 33 and the *Marriage of Figaro* Overture) and from Karl Böhm and the Berlin Philharmonic, available only as part of a seven-record box containing symphonies 25-41 (DG).

Those wishing to hear more of Robert Starer's music will find a number of recordings of pieces in various genres covering most aspects of his output. The most recent recording is a dramatic monologue for soprano and four instruments, *Anna Margarita's Will* (text by Gail Godwin), recorded by soprano Phyllis Bryn-Julson (CRI). Starer's Concerto for viola, strings, and percussion has been recorded by Melvin Berger with the English Chamber Orchestra under John Snashall (Turnabout). One of Starer's few serial works, *Mutabili, Variations for Orchestra,* has been recorded by Jorge Mester and the Louisville Orchestra (Louisville). A nicely varied selection of choral and instrumental works has

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been collected on a Desto disc that contains *On the Nature of Things* for unaccompanied chorus (the Collegiate Chorale directed by Abraham Kaplan), *Variants* for violin and piano (James Oliver Buswell IV and David Garvey), Piano Sonata No. 2 (Paul Schoenfield), and *Dialogues* for clarinet and piano (David Glazer and David Garvey).

The best biography of the multi-talented Camille Saint-Saëns is James Harding's *Saint-Saëns and his Circle*, which is currently out of print in this country, though it may still be available in England, where it was originally published. Martin Cooper's *French Music from the Death of Berlioz to the Death of Fauré* (Oxford paperback) also provides some information, mostly relating to major works. The Introduction and Rondo capriccioso is among his most frequently recorded scores and tends to be grouped with other French violin showpieces. Itzhak Perlman's recording, with the Orchestre de Paris under Jean Martinon, also includes Saint-Saëns's *Havanaise*, Chausson's *Poème*, and Ravel's *Tzigane* (Angel). The same works fill out the recording of Kyung-Wha Chung with the Royal Philharmonic under Charles Dutoit (London). Zino Francescatti's reading with the New York Philharmonic under Leonard Bernstein (CBS) includes also the Chausson and Ravel, while Pinchas Zukerman's, with Charles Mackerras and the London Symphony, includes the Chausson and works by Vieuxtemps and Wieniawski (also CBS).

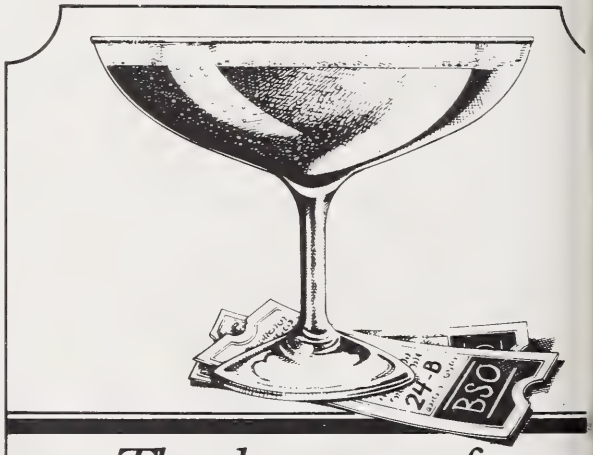

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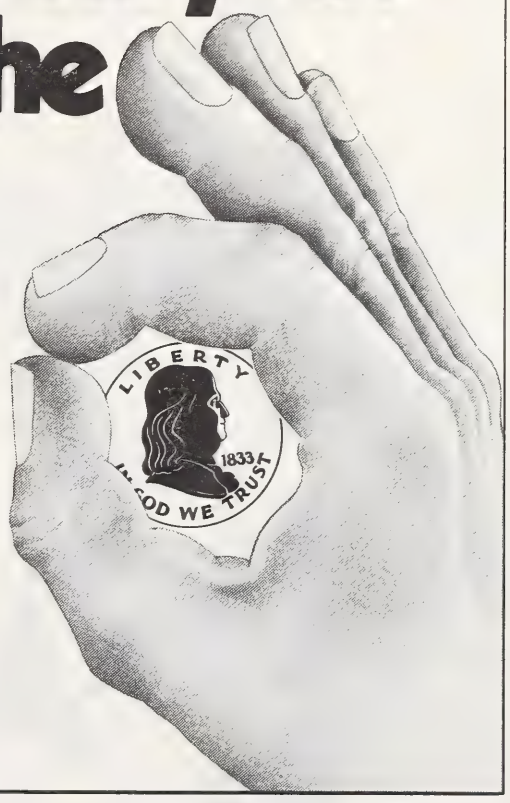
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John Warrack's *Tchaikovsky* (Scribners) is a fine basic study, richly illustrated. When David Brown completes his multi-volume study, we shall at long last have a first-rate Tchaikovsky biography that gives equal due to the man and the musician; the volume that has appeared so far, *Tchaikovsky: The Early Years (1840-1874),* still leaves us two years short of *Francesca da Rimini.* The symposium volume *The Music of Tchaikovsky,* edited by Gerald Abraham (Norton paperback) has a number of contributions that sneer at the music (with the attitude of the mid-1940s, when the book first appeared), and the discussion of *Francesca* is no exception. The letters of Tchaikovsky quoted in the note come from a welcome new book that has just appeared: *Piotr Ilyich Tchaikovsky, Letters To His Family: An Autobiography* (Stein and Day). Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide whether to give up the law for music, and 1893, a short time before his death, the volume provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. The letters are translated by the composer's grand-niece, Galina von Meck, who is also the granddaughter of Tchaikovsky's patron, Nadezhda von Meck; they are annotated by Percy M. Young. There is an old Boston Symphony Orchestra recording of *Francesca,* with Charles Munch conducting, still available on Victrola. As is usually the case, *Romeo and Juliet* is the work that fills out the disc. This is also true of Carlo Maria Giulini's recording with the Philharmonia Orchestra (Seraphim) and Mstislav Rostropovich's with the London Philharmonic (Angel). I am also fond of Bernard Haitink's recording with the Concertgebouw Orchestra, which is coupled with the *1812 Overture* and *March Slav* (Philips).

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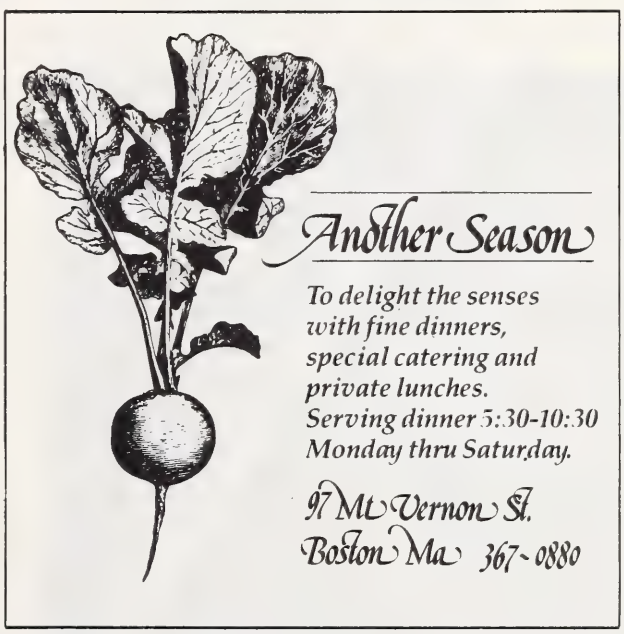
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## Itzhak Perlman



Violinist Itzhak Perlman has performed with every one of the world's major orchestras, appearing with more orchestras in televised concerts than any other violinist, and he has been a guest on countless talk/variety shows on both sides of the Atlantic. His recordings are best-sellers all over the world, and he has been acclaimed as the foremost violinist of his generation. A versatile artist wth a repertoire ranging from the Baroque to the contemporary, Mr. Perlman was born in Tel Aviv in 1945, his parents having emigrated to Israel from Poland in the 1930s. He received his basic musical training at the Academy of Music in Tel Aviv and first won widespread recognition in 1958 when he was invited to appear on the Ed Sullivan Show in New York City. He subsequently enrolled at Juilliard, made his New York concert debut in Carnegie Hall in 1963, and won the Leventritt Competition the following year. This led to engagements with many of the world's great orchestras, as well as a triumphant thirty-city national tour under the auspices of Sol Hurok. Now one of the world's most sought-after musicians, Mr. Perlman also champions the cause of the disabled throughout the world, making frequent visits to hospitals and schools and working closely with architects toward making new building facilities barrier-free to the handicapped.

Mr. Perlman's association with the Boston Symphony Orchestra dates back to 1966 and his appearances with then music director Erich Leinsdorf, with whom he and the orchestra recorded concertos by Tchaikovsky, Sibelius, and Prokofiev. For the past several seasons he has performed with the orchestra under Music Director Seiji Ozawa, with whom he has recorded the violin concertos of Alban Berg and Igor Stravinsky on a Grammy- and Edison Award-winning recording released by Deutsche Grammophon last year. His most recent appearances here were for the Beethoven and Stravinsky violin concertos in December of 1979, and he is a featured soloist this Sunday at the gala concert celebrating the BSO's centennial.

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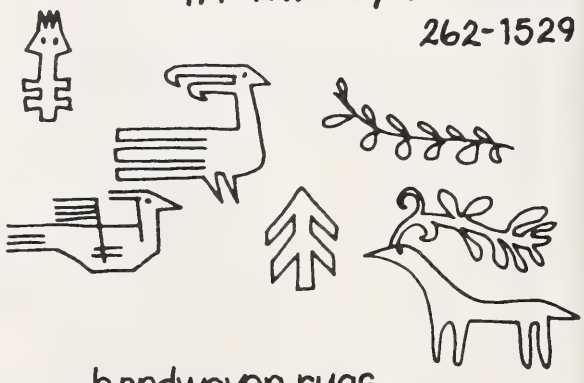
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Friday, 23 October—2-4:05
Saturday, 24 October—8-10:05
SEIJI OZAWA conducting
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(world premiere; commissioned by the Boston Symphony Orchestra for its centennial)
Beethoven Symphony No. 9
FAYE ROBINSON, soprano
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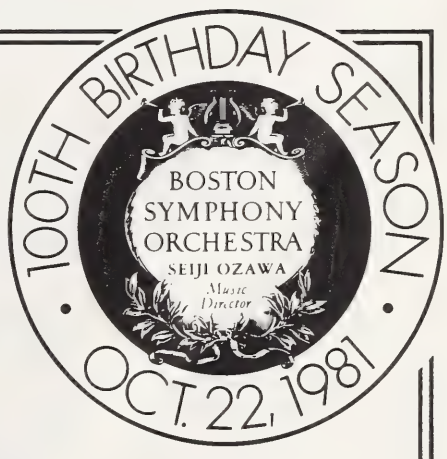
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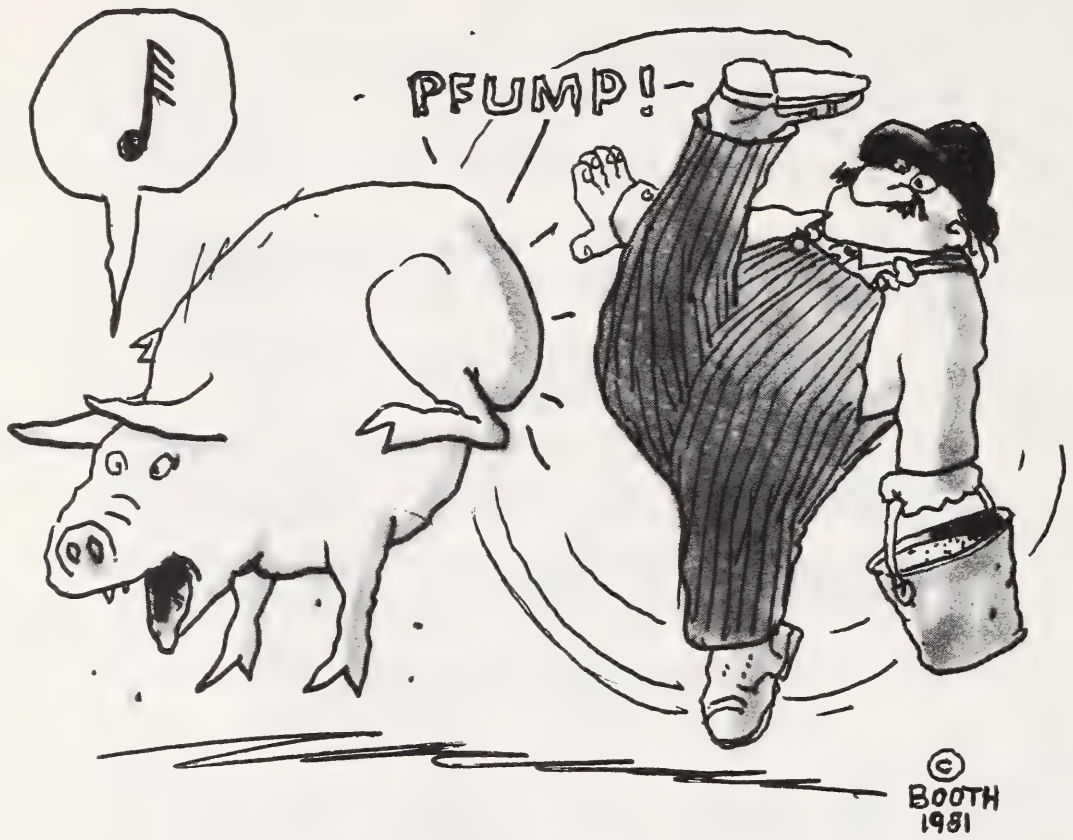
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Hear the BSO at home Friday evenings at 9:00 on WCRB 102.5 FM.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), WMEM-FM (Presque Isle 106.1), WEVO-FM (Concord 89.1), WVPR-FM (Windsor 89.5), and WVPS-FM (Burlington 107.9). Live Saturday evening broadcasts are carried by WGBH-FM and WAMC-FM, as well as by WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), and WPBH-FM (Hartford 90.5). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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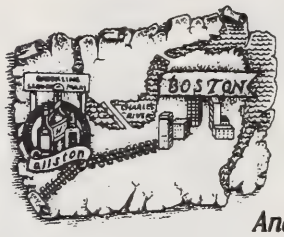
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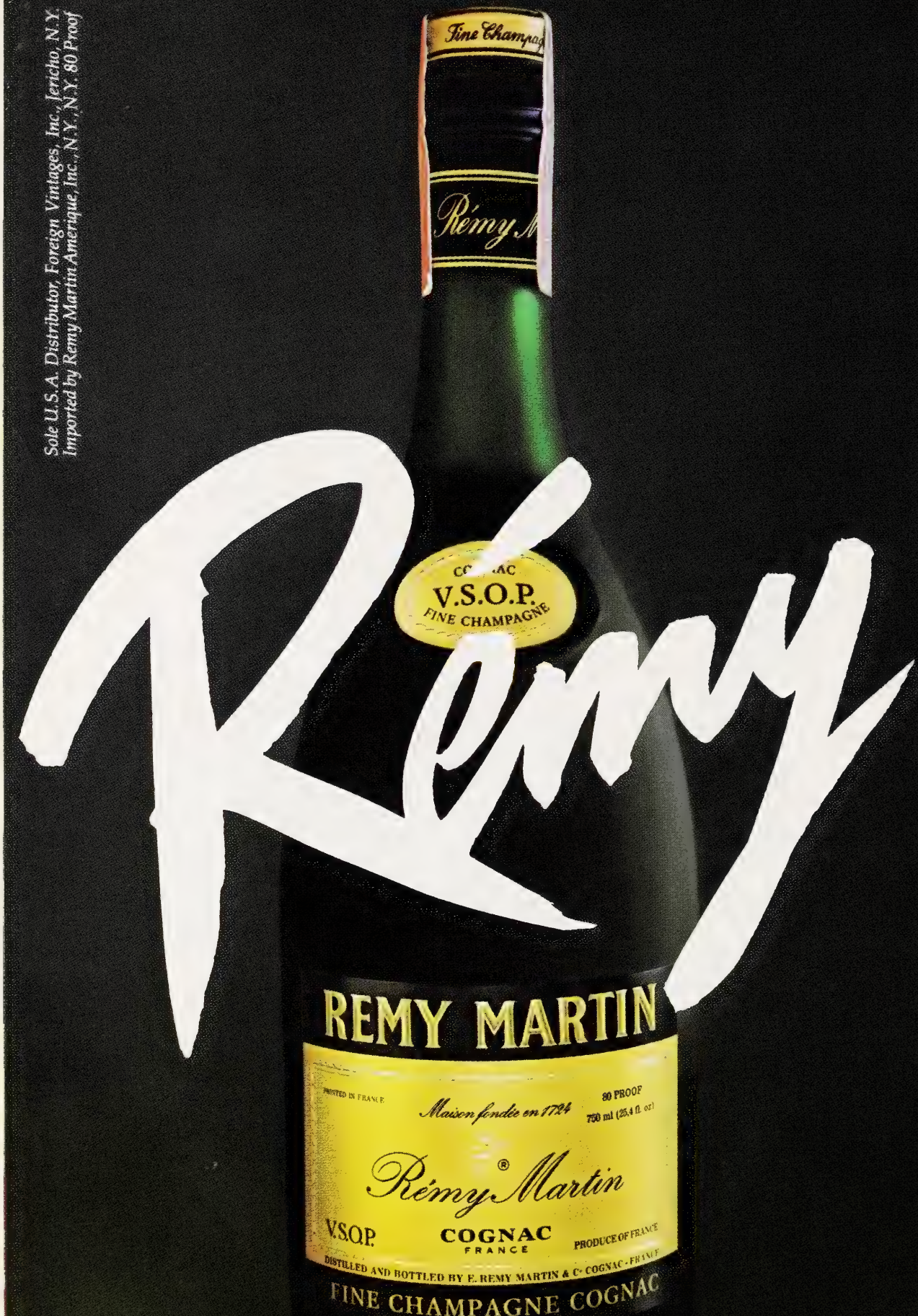
# Boston Symphony Orchestra



## Hundredth Birthday Season

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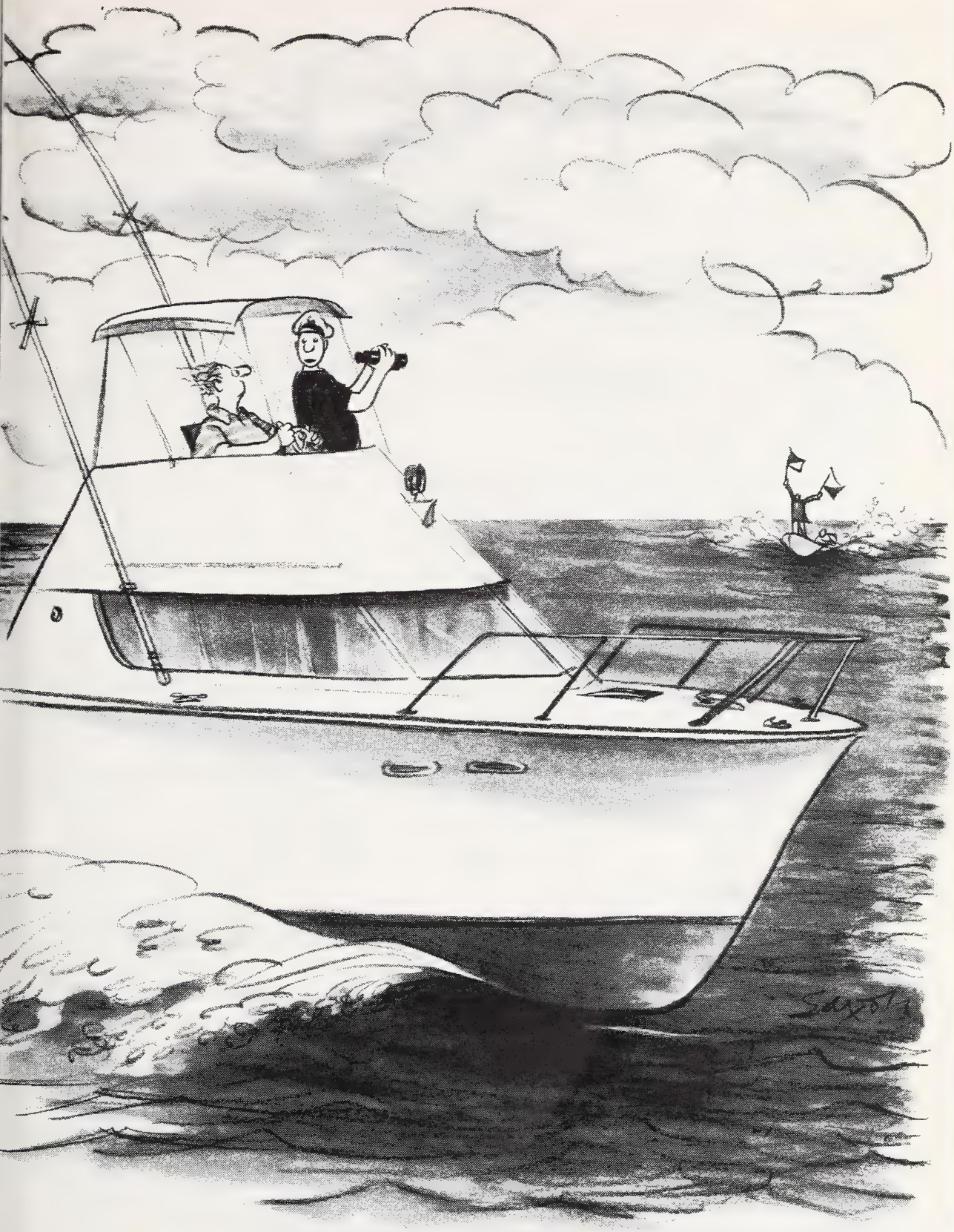
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# BSO

## Toast the BSO's Hundredth Birthday!!

During the week of 22 October 1981, the BSO's hundredth birthday, the Council of the Boston Symphony Orchestra will serve complimentary champagne prior to the special Wednesday evening rehearsal, the Friday afternoon concert, and the Saturday evening concert. It will be available throughout Symphony Hall at tables specially set up for this purpose.

Complimentary champagne courtesy of Heublein's
Glasses courtesy of Mobil Oil Corporation

Join us in a Birthday Toast to the BSO!

## Centennial Salutes

Over seventy greater-Boston institutions will join in celebrating the hundredth birthday of the Boston Symphony Orchestra during October and November. Included are musical organizations, art museums and galleries, libraries, schools, and colleges. Planned are special events, receptions, concerts, and displays. A list of events and dates may be obtained from the Centennial Committee by calling the Friends' Office in Symphony Hall, 266-1492.

## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## "Focus on Leadership" in the Cabot-Cahners Room

In lieu of the usual art exhibit in the Cabot-Cahners Room, portraits of BSO music directors will be displayed during the opening weeks of the season. In addition, there will be works from the portfolios of two photographers who have documented BSO activities in recent years, James Aliferis and Florence Montgomery. The centerpiece of the exhibit will be a copy of John Singer Sargent's famous portrait of Henry Lee Higginson, founder of the Boston Symphony Orchestra.

## Centennial Week Events

**Sunday, 18 October**
CENTENNIAL CONCERT CELEBRATION, Symphony Hall, 5 p.m.
Boston Symphony Orchestra, Seiji Ozawa conducting
Itzhak Perlman, Leontyne Price, Mstislav Rostropovich,
Rudolf Serkin, Isaac Stern
Benita Valente, Susan Davenny Wyner, Lili Chookasian,
John Aler, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor
GALA DINNER AND DANCE, Boston Park Plaza Hotel, 7:30 p.m.
The Glenn Miller Orchestra directed by Larry O'Brien

**Wednesday, 21 October**
CENTENNIAL EVE CELEBRATIONS
Sponsored by the Junior Council, beginning 6:30 p.m.
SPECIAL REHEARSAL benefiting the BSO Pension Fund, 7:30 p.m.
Boston Symphony Orchestra, Seiji Ozawa conducting
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor
Sessions, Concerto for Orchestra, world premiere commissioned by the
Boston Symphony Orchestra for its centennial

**Thursday, 22 October**
HUNDREDTH BIRTHDAY CONCERT, Boston Common, 7:30 p.m.
Free public performance presented by the First National Bank of Boston
Boston Symphony Orchestra, Seiji Ozawa conducting
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor

**Friday, 23 October** at 2 p.m.
**Saturday, 24 October** at 8 p.m.
SUBSCRIPTION CONCERT, Symphony Hall
Complimentary champagne served before each concert
by the Council of the Boston Symphony Orchestra
Boston Symphony Orchestra, Seiji Ozawa conducting
Sessions, Concerto for Orchestra, world premiere commissioned by the
Boston Symphony Orchestra for its centennial
Beethoven, Symphony No. 9
Faye Robinson, Katherine Ciesinski, Dennis Bailey, John Cheek
Tanglewood Festival Chorus, John Oliver, conductor

**Monday, 26 October**
Boston Symphony Orchestra departs for CENTENNIAL TOUR
taking them to Japan, France, Germany, Austria, and England.




**Baldwin Piano & Organ Company pays tribute to the Boston Symphony Orchestra on its first century of achievement. We look forward to continuing our association at this, the start of the Boston's second century of excellence.**

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Junior Council Symphony Mints

The BSO's hundredth birthday season this year is also the second season for the Junior Council's Symphony Mint—a dark chocolate, crème de menthe mint molded with the BSO colophon, created and elegantly packaged for the BSO by Harbor Sweets, Inc., of Marblehead. The mint is sold at BSO concerts in Symphony Hall, as well as at BSO-related events like the Fanfare Luncheon and Pre-Symphony Suppers. The Symphony Mint was created by the Junior Council as a fundraising project to benefit the Boston Symphony Orchestra. The gift box, 30 mints, is $11; the smaller box of 12 mints is $5.50. The "taster mint" remains $1. Since the mint has not been sold since mid-July, now is the time to restock several boxes for gifts or unexpected guests.

## Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays from 1 October until the end of the Pops season in mid-July. The tours will be conducted for a minimum of ten and a maximum of fifty people, and groups must reconfirm 24 hours ahead of their date by calling the Friends' Office at 266-1348. Dates may be reserved by writing to Symphony Hall Tours, Friends' Office, Symphony Hall, Boston, MA 02115.


# Banchetto Musicale

Martin Pearlman, Music Director

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Jeffrey Gall, *counter-tenor*
Ray DeVoll, *tenor*
James Maddalena, *bass*
Banchetto Musicale Chamber Chorus

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Sunday, November 22
8 pm, Sanders Theatre
Cambridge

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday. This fall, also to observe the orchestra's centennial, they embark upon an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

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Gordon Hallberg

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Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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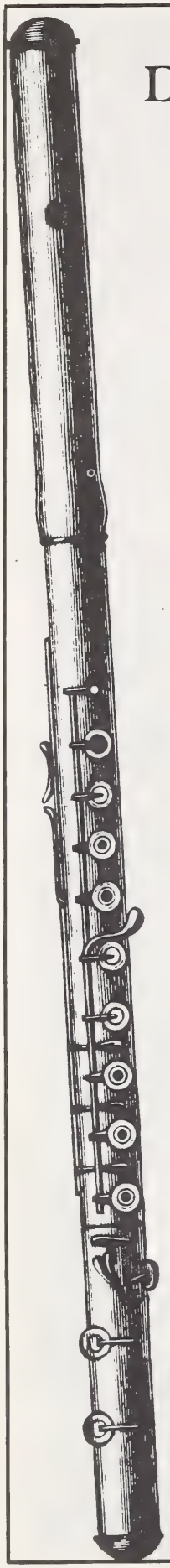
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

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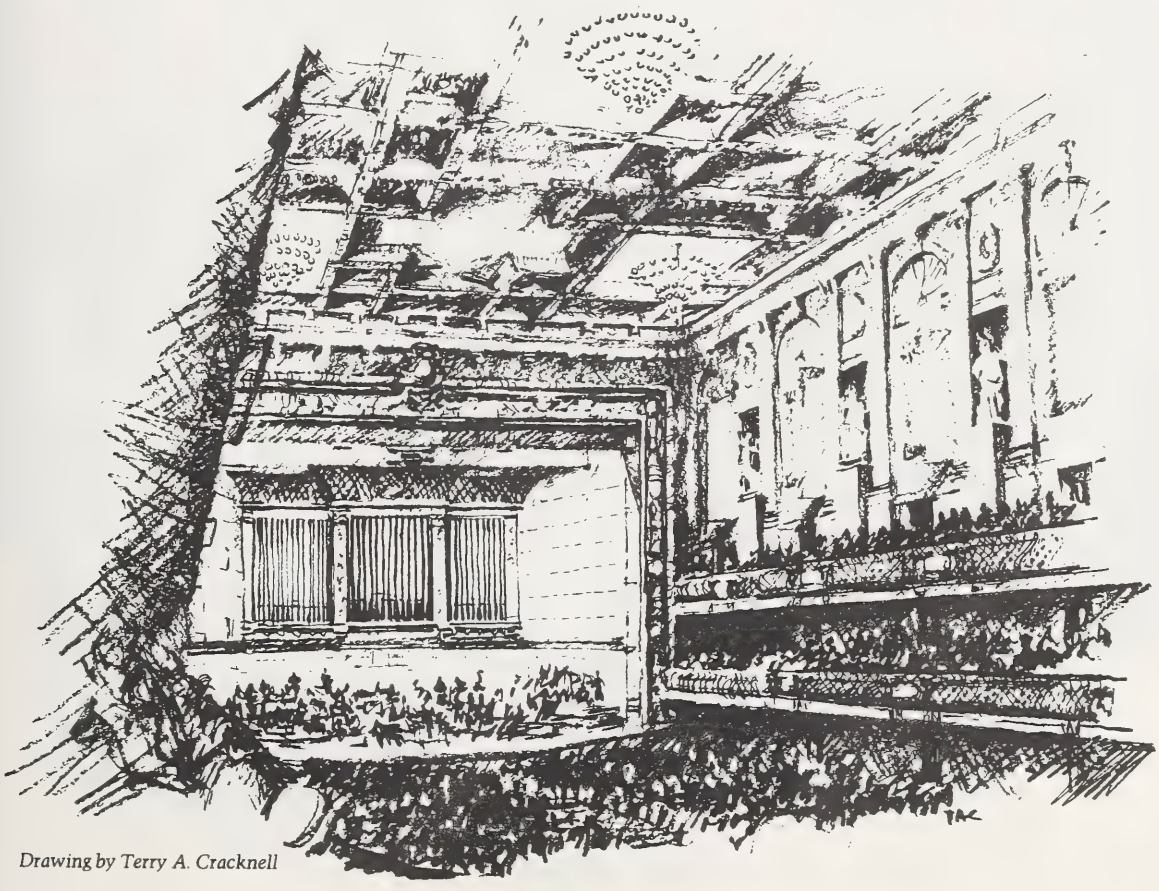
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## Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by a city road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra, and on 15 October 1900, some seven years and $750,000 later, the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Meade & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is widely regarded as one of the two or three finest concert halls in the world: Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to Vienna's renowned *Grosser Musikvereinsaal*, noted that "for much music, it is even better . . . because of its slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 124 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along three sides. The auditorium itself is centered within the building, with



*Drawing by Terry A. Cracknell*




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corridors and offices insulating it from outside street noise. The leather seats are the ones installed for the hall's opening in 1900, and, with the exception of the wooden floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration. Symphony Hall seats 2,625 people during the winter season and 2,371 during the Pops season, when the banks of orchestra seats are replaced by tables and chairs.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade which is visible to the audience.

Two radio booths used for the taping and broadcasting of concerts overlook the stage. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

A couple of interesting points for observant concertgoers: Beethoven is the only composer whose name was inscribed on one of the plaques which trim the stage and balconies of the hall; the other plaques were left empty since it was felt that only Beethoven's popularity would remain unchanged. And the initials "BMH"—for "Boston Music Hall," as the building was to have been called—appear on the stairwell banisters at the Huntington Avenue side, originally planned as the main entrance. But the old Boston Music Hall was gutted only after the new building—Symphony Hall—was opened.



*Architect's drawing for Symphony Hall*

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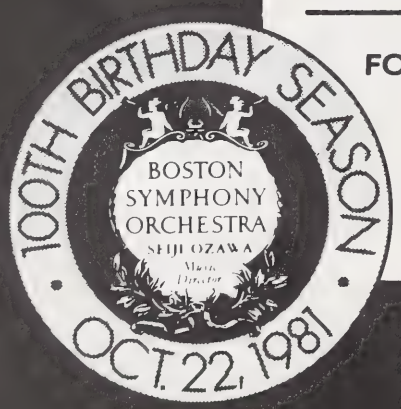
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**Roger Sessions**
Concerto for Orchestra



*Roger Huntington Sessions was born in Brooklyn, New York, on 28 December 1896. He lives in Princeton, New Jersey. The Concerto for Orchestra was composed on a commission from the Boston Symphony Orchestra for its centennial. Work on the Concerto began in 1979; the last page of the score is dated "Sunday, Aug. 16, 1981." The title page bears the following inscription: "Concerto for Orchestra composed in celebration of the one-hundredth anniversary of the Boston Symphony Orchestra. Dedicated to Seiji Ozawa, in memory also of all of his illustrious predecessors who built and maintained the Boston Symphony Orchestra. Roger Sessions 1979-81." These are the first performances. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, cymbals, whip, snare drum, glockenspiel, Chinese drum, military drum, tambourine, triangle, tam-tam, tenor drum, wood block, harp, and strings.*

Roger Sessions may have been born in Brooklyn, but his family's roots and his own sense of "home" are New England. He entered Harvard College at the age of fourteen and began subscribing to concerts of the Boston Symphony Orchestra which, as he remarks in his note on the new Concerto for Orchestra printed below, had a continuing influence on his conception of orchestral sound. Already in those years he had made his commitment to music. Piano lessons, begun with his mother at age four, had led to his first compositions at twelve and an opera, *Lancelot and Elaine*, the following year. It was then that he broke the news to his parents that he had decided to be a composer.

> I suppose they were a little anxious about such a decision and so, surreptitiously, they asked the advice of a lot of musicians, including Humperdinck, who was in New York at the time. My father was going to see Puccini but he didn't succeed. I heard, years later in Italy, that Puccini had told a story of having been asked to see the music of a young boy in America and to advise his parents whether he ought to go on with it. He paced the floor all night and decided he couldn't take that responsibility, so he called off the appointment. I don't know whether it was I or not but I assume it was, because Puccini did call off the appointment.

But the general reports were encouraging, and Sessions studied some harmony during the summer before his entrance into Harvard, passed the harmony exam, and enrolled in Archibald Davison's counterpoint course. During his junior year, Harvard composer Edward Burlingame Hill strongly encouraged Sessions to plan on further studies in Europe, with Ravel, after graduation. But the year was 1914, and study in Europe soon was clearly out of the question. So he went, instead, to Yale, where he worked with Horatio Parker; there he wrote the first movement of a symphony as his thesis and won the major composition prize. After leaving Yale, he began to teach at Smith College,

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intending to complete his symphony there. The later movements gave him considerable difficulty, and, realizing that he needed more teaching, he began to work his way through Cherubini's *Counterpoint* and d'Indy's *Cours de Composition*. But the most fateful connection was with Ernest Bloch, who had recently arrived in the United States. Sessions wrote to him in New York, asking for his advice on the unfinished symphony.

> I went down to see Bloch in a state of terrific enthusiasm; he treated me quite roughly. He sat me down at the piano and made me play the first movement of my symphony, and then he stood behind me and shouted the names of all the composers that I was influenced by. It happened that I knew that I was influenced by these composers so that, although I was a little disconcerted, I wasn't really fazed by it. It finally got so that I joined in with him just to show him what the situation really was. Then he sat me down afterward and said, "Look, after all, every young man is influenced by other composers. But the important thing is that *you* must be there too. Now, you must make a big resolution: give up the symphony and work very hard for two years. And in two years you'll be able to do anything you want."
>
> In order to get me started we analyzed the first eight measures of Opus 2, No. 1 of Beethoven, the F minor Sonata. And I must say that these ten or twenty minutes or however long it took to go through this were about the most important thing in my whole musical education, because of the way Bloch went at this. There was nothing very startling about it; but just showing how one thing led to another, how these harmonies, simple as they were, built up to an important rhythmic point, how the bass line went up the scale, how the motifs got shorter as the climax is approached—all this made sense for the first time. And I really, literally, thought to myself, "All that harmony that I studied does make sense after all."

Sessions spent two more years teaching at Smith and taking occasional lessons with Bloch. Then, in 1921, he became Bloch's assistant at the Cleveland Institute of Music. It was about that time that Stravinsky's *Petrushka* and *Rite of Spring* were published. Those two scores, and the works of Bloch, strongly influenced the style of Sessions's earliest major work, the one that is still most frequently performed and recorded: *The Black Maskers*, composed originally as incidental music for a production of Leonid Adreyev's expressionist drama at Smith College, later expanded into an orchestral suite.


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*The Black Maskers* established the young composer's reputation and was largely responsible for the first of a series of grants and prizes that allowed him to live and work for the next several years in Florence, Paris, and Berlin. In the meantime he composed his First Symphony (a totally different work from the score he had shown to Bloch), which was given its premiere in Boston by Serge Koussevitzky in 1927. His name lent prestige to the Copland-Sessions concerts, a wide-ranging series of concerts of new music held in New York and London for a few years beginning in 1928. And when he returned to the United States in 1933, he began a distinguished teaching career, spent mostly at Princeton University from 1935 (except for seven years at the University of California at Berkeley) until his retirement in 1965; he continues teaching to this day at Juilliard. Given the reputations and range of students who have studied with him—Leon Kirchner, Andrew Imbrie, Milton Babbitt, David Diamond, Hugo Weisgall, Vivian Fine, Earl Kim, Edward T. Cone, Miriam Gideon, Donald Martino, John Harbison, Fred Lerdahl, Ellen Taaffe Zwilich, and Peter Maxwell Davies among them— it is clearly not hyperbole to claim Sessions as the most important American teacher of composition of the last half-century. And given his own electric response to Bloch's comments on the Beethoven sonata so long ago, it is not at all surprising to find him using the same approach, opening up his students' perceptions with his comments on a Beethoven sonata, a Haydn string quartet, or a Bach organ work. In recent years, at Juilliard, he has also offered a semester-long course devoted to an intensive study of a single, favorite work. On occasion, this has been the piece that shares the program with the premiere of his Concerto for Orchestra, Beethoven's Ninth Symphony.

At the beginning of his career, Sessions's music showed most clearly the influence of Stravinsky, which put him on one side of the "great divide" of twentieth-century composition. But very gradually, over a period of years, his work approached the twelve-tone system, which he finally adopted in his late fifties (rather to his own surprise). And yet it is important to remember that the choice of "system" is less significant than the musical intelligence behind it. His music has always been dense and highly active, filled with such a rich lode of detail that it cannot possibly be taken in at the first hearing. Sessions himself has addressed this aspect of his work in an essay disarmingly titled "How a 'Difficult' Composer Gets That Way." After recalling a remark of Einstein's to the effect that everything should be as simple as it can be, but not simpler, he confesses:


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> I would prefer by far to write music which has something fresh to reveal at each new hearing than music which is completely self-evident the first time, and though it may remain pleasing makes no essential contribution thereafter. Naturally I do not try to write either kind—how can one? I try only to put into each work as much of myself as possible. It is very hard to put into words what this means. One is fully identified with the work, possessed by it, living in the world which makes the work for one, and trying to bring it into being. When one is finished, one loses this particular sense of identity. One's work becomes, as it were, an objective fact.

At the same time, he has always sought "the long line," a carefully planned continuity of musical gesture, built of complex interactions of tension and release that run from the beginning of the piece to the end, subordinating each detail, however attractive or striking it may be, to the shape and effect of the whole.

Sessions is one of those relatively rare composers who seems to have more and more to say as time goes on. His early reputation, substantial as it was, was based on an extraordinarily small oeuvre. Since the composition of his Sonata for unaccompanied violin (1953), the first work to make extended use of twelve-tone principles, he has continued to turn out one or two major compositions a year. No fewer than seven of his nine (to date) symphonies were composed after the age of sixty; the Third Symphony, earliest in this series, was commissioned by the Boston Symphony Orchestra for its



*The young Roger Sessions with his teacher Ernest Bloch at Forty Acres, the Sessions family farm in Hadley, Massachusetts, 1923 (about the time Sessions composed "The Black Maskers")*

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seventy-fifth anniversary. During this last quarter-century, he has also completed his opera *Montezuma* (which was begun in 1947 and finished in 1963) and composed his third piano sonata, a concerto for violin, cello and orchestra, a rhapsody for orchestra, and the hour-long cantata *When Lilacs Last in the Dooryard Bloom'd,* as well as numerous smaller works. And he is currently at work on another opera, *The Emperor's New Clothes.*

Now eighty-five years old, Sessions has been honored with special frequency in recent years. In 1968-69 he was the Charles Eliot Norton lecturer at Harvard. Having been overlooked by the Pulitzer Prize committee for many years, he was finally, and justifiably, awarded a belated special citation for lifetime achievement in 1974. In the spring of 1977 the Boston Symphony bestowed on him its Horblit Award, designed to recognize major career achievement, when he was here for performances and a recording of his cantata. But most important, he is still active as an inspiring teacher and, especially, as a composer of vision.

—Steven Ledbetter

*The following note on the Concerto for Orchestra has been provided by the composer:*

This piece represents, first of all, an expression of gratitude for all that the Boston Symphony Orchestra has meant to me since I first heard it almost exactly seventy years ago. At that time I was fourteen years old, and for four seasons I was not only a subscriber and regular attendant at the Saturday evening concerts, but often attended the Friday afternoon ones as well. These were my first experiences of orchestral music, aside from two or three operatic performances which I had heard. Later, beginning in 1927, the Boston Symphony gave me a number of memorable performances of my own music, two of which [the First Symphony in 1927, and the Third in 1957, the latter composed for the orchestra's seventy-fifth anniversary] were premieres. I have often said that the orchestral *sound* of the Boston Symphony as I first heard it impressed itself on my musical memory and strongly affected my own style of orchestral writing.

In this Concerto I wished to pay tribute not only to the orchestra as a whole but also to its various groups. Thus, in the first section, alternately playful and lyrical, the woodwinds play a very prominent role; this is followed by a slow section, introduced by a passage on the trumpet which rises from a low B through nearly two octaves to a high A-flat. In this part, a solemn Largo, the brass instruments play the main role, beginning with the trombone, answered in turn by the horn and the trumpet. A contrasting middle section extends the register by introducing the high woodwinds and more movement. After a climax the music of the previous Largo returns and gradually reaches the largest of the climaxes, which subsides as the trombones once more sound the A and G-sharp with which the movement began. A trumpet call, a little like the one which introduced the first of the three sections, introduces the final section, which is festive in character. A short concluding statement, three phrases long, brings the piece to a quiet end.

—Roger Sessions

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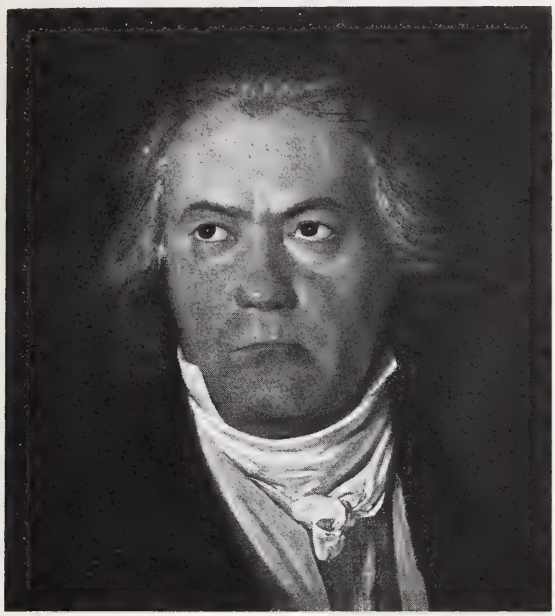
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**Ludwig van Beethoven**

Symphony No. 9 in D minor with final chorus on Schiller's ode, *To Joy*, for four solo and four choral parts, Opus 125



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. Though one theme from the symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on 7 May 1824 in an all-Beethoven concert that opened with the* Consecration of the House *Overture and included the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei from the* Missa Solemnis *before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on 20 May 1846 under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. The work came to Boston on 5 February 1853 when Carl Bergmann conducted it with the Germania Musical Society, the chorus of the Handel and Haydn Society, and soloists Anna Stone, Miss S. Humphrey, J.H. Low, and Thomas Ball.*

*Georg Henschel conducted the first Boston Symphony performances of the Ninth on 10 and 11 March 1882, when the soloists were Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo. Later performances were conducted by Wilhelm Gericke, Arthur Nikisch, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Bernard Haitink, Eugene Ormandy, Seiji Ozawa, Klaus Tennstedt, and Sir Colin Davis. There were also, on several occasions, partial performances: thus, Emil Paur conducted the Adagio and scherzo (in that order); Gericke, Paur, and Monteux all gave versions omitting the finale; while Bernstein conducted the finale only at a special concert for the United Nations in December 1949. Singers who have appeared in the work with the Boston Symphony include sopranos Lilli Lehmann, Frieda Hempel, Eleanor Steber, Adele Addison, Leontyne Price, Phyllis Curtin, Beverly Sills, Martina Arroyo, Maralin Niska, and Heather Harper; mezzo-sopranos and contraltos Kerstin Thorborg, Eunice Alberts, Nan Merriman, Maureen Forrester, Lili Chookasian, Gwendolyn Killebrew, and Evelyn Petros; tenors Ben Davies, Arthur Hackett, Paul Althouse, Placido Domingo, Richard Lewis, and Seth McCoy; and basses Herbert Witherspoon, Fraser Gange, Donald Gramm, Mack Harrell, Giorgio Tozzi, Sherrill Milnes, Paul Plishka, and Benjamin Luxon. The orchestra's most recent Symphony Hall performances were conducted by Sir Colin Davis in April 1979 with soloists Faye Robinson, Patricia Payne, Neil Rosenshein, and Robert Lloyd, and the Tanglewood Festival Chorus, John Oliver, conductor. A performance at Tanglewood that*

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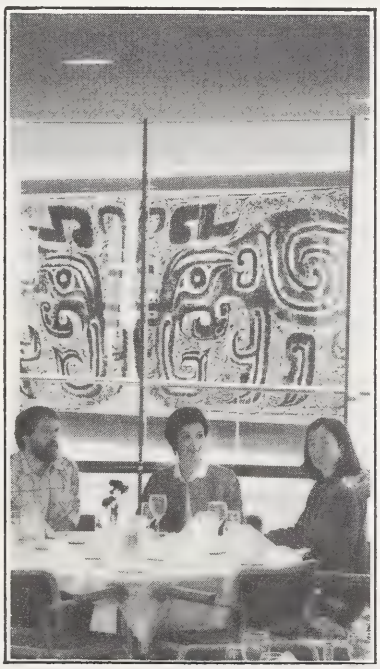
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*summer was given by the New York Philharmonic when the Boston Symphony was away on a tour of European music festivals. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.*

Friedrich Schiller's ode *An die Freude (To Joy)*, written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total;


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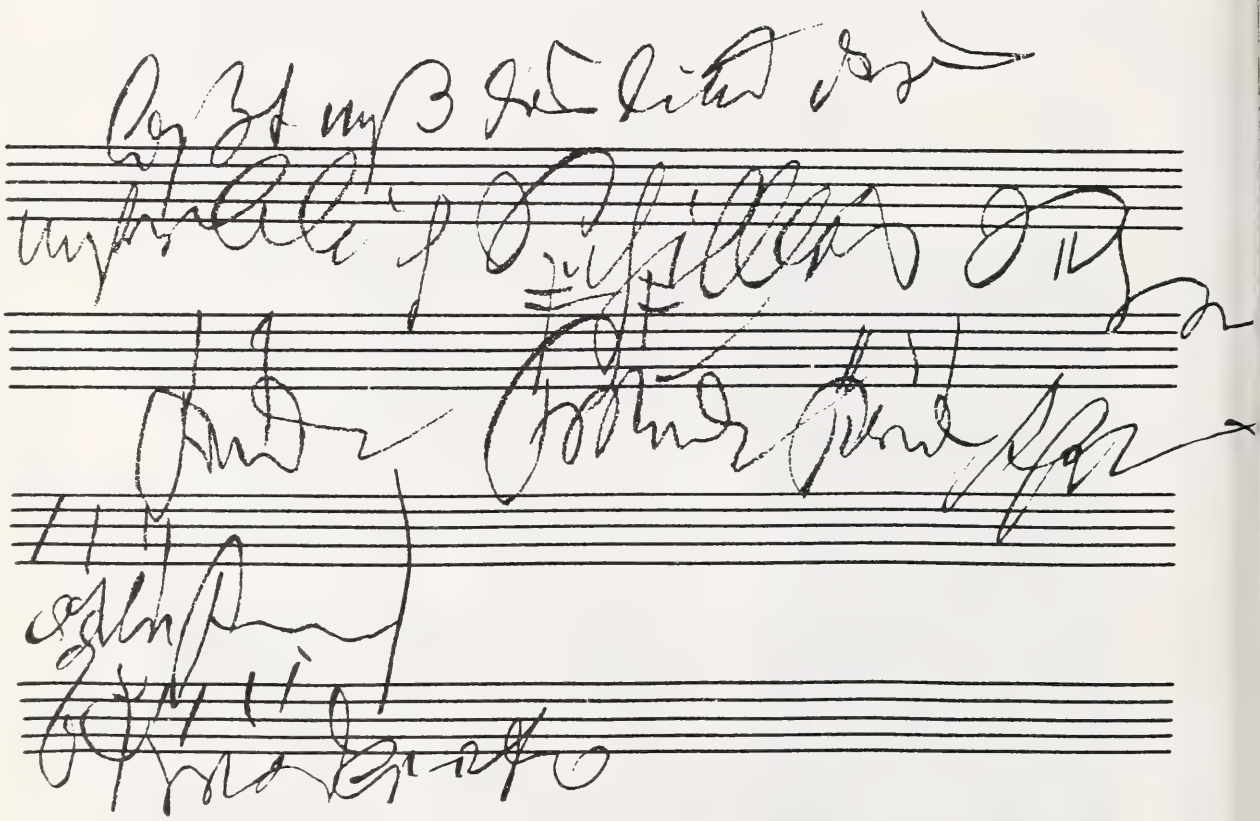
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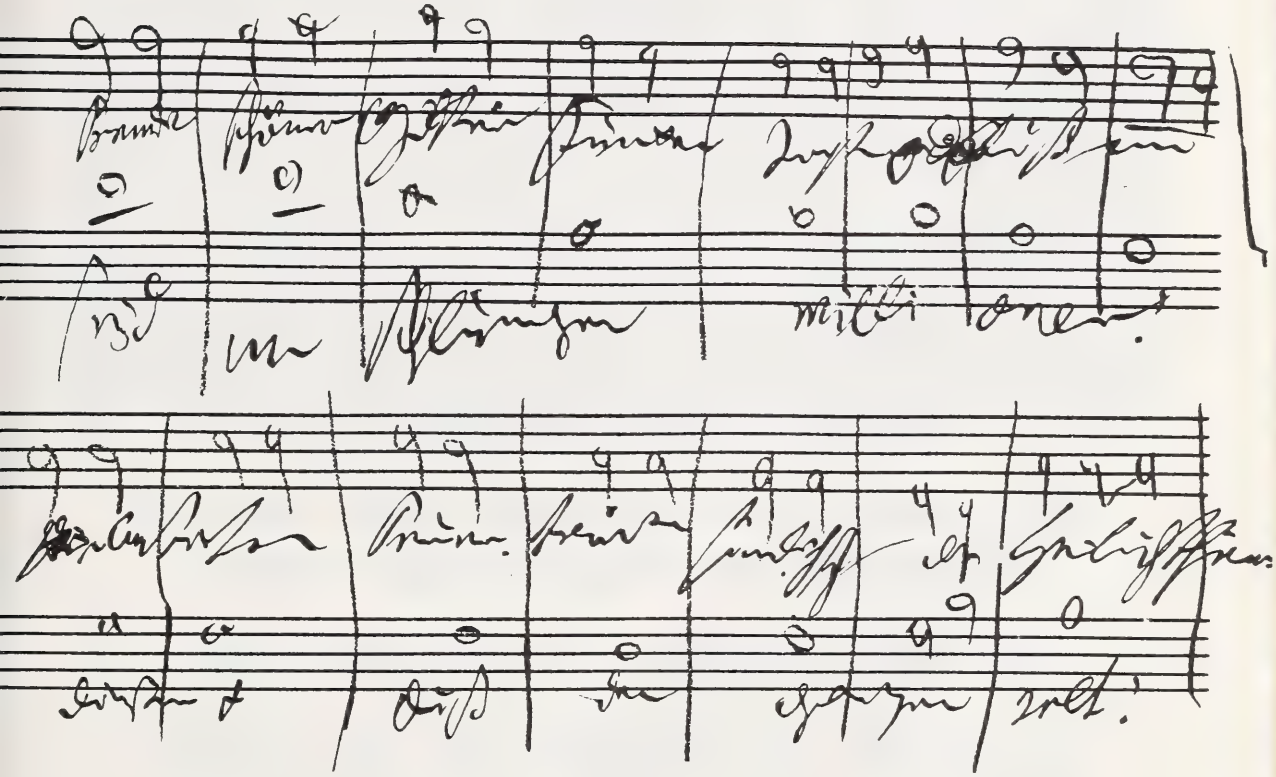
and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the overture to *The Consecration of the House*, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822, he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted at me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."



*Beethoven's sketch for his first solution to the problem of introducing voices into the last movement of the Ninth. The words on the top lines read "Lasst uns das Lied des unsterblichen Schillers singen" ("Let us sing the song of the immortal Schiller"). The bottom staff contains a treble clef and the first four notes of the theme itself.*

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning *"Freude, schöner Götterfunken"* (the opening line) and the other *"Seid umschlungen, Millionen"* (from the end of the first stanza)—are projected with themes designed to combine fugally (see the facsimile of one of Beethoven's early sketches for this combination) and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment. The complete text of Schiller's poem, with Donna Hewitt's translation, appears on page 44; it may be compared with the text as set by Beethoven, which appears on page 42.

Having solved the problems of composition to his own satisfaction, Beethoven was faced with the task of mounting a performance of this terrifically demanding piece of



*An early sketch for the combination of the two main themes in the double fugue. The upper staff is in the treble clef and contains the tune and text for "Freude, schöner Götterfunken," while the lower staff of each system is in the bass clef and contains "Seid umschlungen, Millionen." In the final version, Beethoven converted this material into compound meter (6/4) from what is evidently 2/2 here.*

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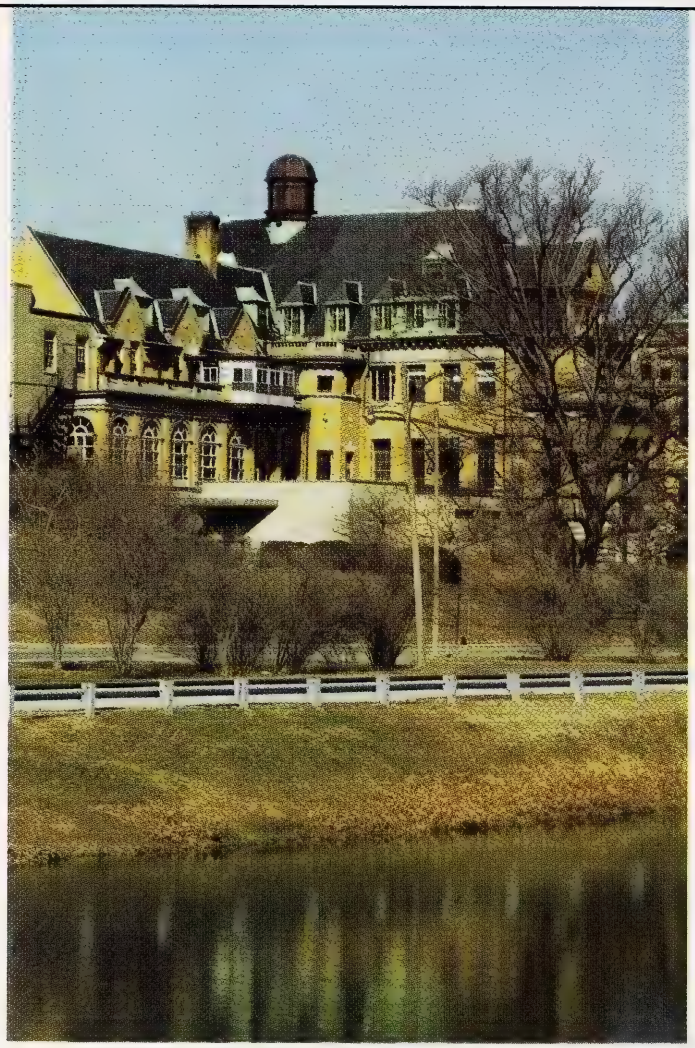

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music. In early 1824 Vienna was in the grip of a Rossini craze that thoroughly disgusted Beethoven, so he offered the first performance of the symphony (and the *Missa Solemnis*) to Berlin. When this became known, Beethoven's friends in Vienna assembled signatures on an open letter to him urging that the premiere be reserved for his own city. Even after Beethoven agreed, the concert turned out to be a matter of constant argument, debate, changes of plan, and threatened cancellation. Beethoven wanted to conduct the entire concert, an embarrassing issue on account of his deafness. The final announcement for the concert simply noted that the composer would "participate in the general direction." At one point during discussions of this matter, Schindler, in a masterful display of tact, suggested, "It would put too severe a strain upon your ears and for that reason I would not advise you to conduct the whole." In the end, Beethoven stood on the stage next to Umlauf, apparently to set the tempi for each movement; he kept on beating time, but the performers had been instructed to pay attention only to Umlauf's beat.

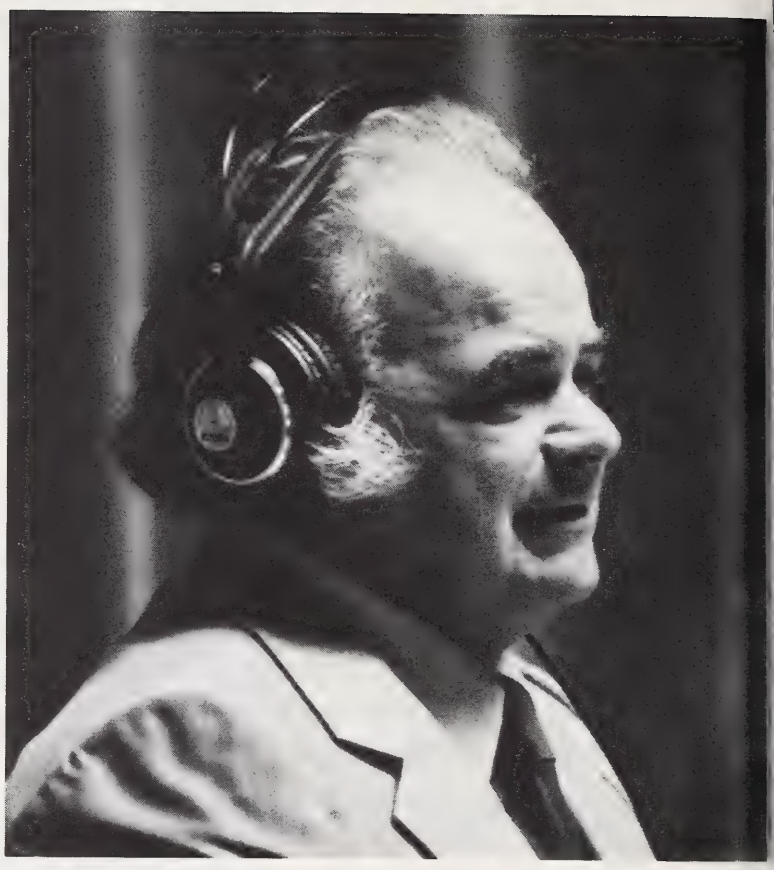
Even the content of the program was a matter of dispute. Beethoven wanted to open with the *Consecration of the House* Overture and continue with a complete performance of the *Missa Solemnis* before closing with the new symphony. The problems with that plan were not only musical—the length and difficulty of the two major works in particular—but also legal. Church authorities declined to permit the performance of liturgical music in the unsanctified precincts of a theater. In the end, only excerpts from the Mass were performed—the Kyrie, Credo, and Agnus Dei—and they were billed as "Three Grand Hymns with Solo and Choral Voices."

The performance itself can hardly have been technically satisfying, given the novelty and difficulty of the music. But the crowded house responded with enthusiasm, even breaking into applause at the unexpected entry of the timpani in the middle of the scherzo. The familiar accounts of the applause and Beethoven's oblivion to it have been told in various ways by various participants, but it remains one of the most touching images of the concert—indeed, of Beethoven's life. Stories differ as to whether it occurred at the end of the scherzo or of the entire performance, but Thalberg, whom Beethoven's biographer Thayer interviewed in 1860, recalled it this way (from Thayer's notes of the interview):

> Beethoven was dressed in black dress-coat, white neckerchief, and waistcoat, black satin small-cloths, black silk stockings, shoes with buckles. He [Thayer] saw after the Scherzo of the 9th Symphony how B. stood turning over the leaves of his score utterly deaf to the immense applause and Unger [the alto soloist] pulled him by the sleeve, and then pointed to the audience when he turned and bowed.

For much of the rest of the century the Ninth was considered something of a biological sport, almost an aberration in Beethoven's work. Arguments raged as to the appropriateness of concluding a purely instrumental work with the sudden, late appearance of voices thus turning (so it was said) a symphony into a cantata. Part of the reason for such discussions, of course, was the implied ranking of the musical genres: symphonies were "pure" and therefore somehow "greater" than works that depended on a text. In general these debates overlooked the way Beethoven constructed his symphony to move from darkness and gloom to light and joy by means that are entirely congruent with the aesthetic of his other symphonies (the Fifth, of course, comes immediately to mind as an earlier exemplar of tragedy-to-triumph): the first three movements continually reiterate the key of D minor or other keys that are closely related to the D minor scale (F and E-flat), while the last movement proceeds from those minor-related keys to emphatic projection of the cardinal notes of D major: F-sharp and B-natural. The only difference in this case is that the search is, to some extent, made more explicit through the

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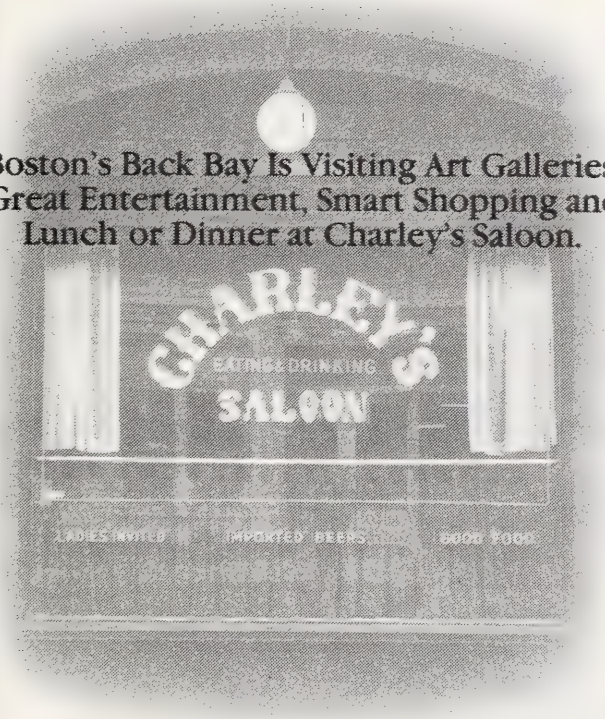
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intervention of Schiller's text and the powerfully evocative addition of the voices representing "*Alle Menschen*" who may experience the reconciliation wrought by the "daughter of Elysium."

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the *minorness* of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears projecting a mood of pure, human joy; but it is cancelled by the return to the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B flat, a close relative of D minor; a


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second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third movement theme!). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears, cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—S.L.


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## Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, *To Joy*

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—Beethoven

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur *eine* Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.

Freude, Tochter aus Elysium!
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium!
Freude, schöner Götterfunken!

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars!
Surely He dwells beyond the stars.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.

Be embraced, ye Millions!
This kiss to the whole world!

Do you fall headlong, ye Millions!
Have you any sense of the Creator, World?
Seek him above the canopy of the stars!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Joy, Daughter of Elysium!
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.
Joy, beauteous, godly spark,
Daughter of Elysium!
Joy, beauteous, godly spark!

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Translation by Donna Hewitt copyright ©1979

## Friedrich Schiller, *An die Freude*

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.
Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur *eine* Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.
Was den grossen Ring bewohnet,
Huldige der Sympathie!
Zu den Sternen leitet sie,
Wo der Unbekannte thronet.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.
Let all things which inhabit the great circle
Pay homage to Sympathy!
She leads upward to the stars
Where the Unknown is throned.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.
Lust was given to the Serpent,
And the Cherub stands before God.
Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars!
Surely He dwells beyond the stars.

Freude heisst die starke Feder
In der ewigen Natur.
Freude, Freude treibt die Räder
In der grossen Weltenuhr.
Blumen lockt sie aus den Keimen,
Sonnen aus dem Firmament,
Sphären rollt sie in den Räumen,
Die des Sehers Rohr nicht kennt.
Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Joy is the strong mainspring
In eternal Nature.
Joy! Joy drives the wheels
Which run the great world-clock.
She calls the flower from the bud
And tempts the suns down from the sky.
She rolls the spheres around in spaces
Beyond the ken of prophet's telescopes.
As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Aus der Wahrheit Feuerspiegel
Lächelt sie den Forscher an.
Zu der Tugend steilem Hügel
Leitet sie des Dulders Bahn.
Auf des Glaubens Sonnenberge
Sieht man ihre Fahnen wehn,
Durch den Riss gesprengter Särge
Sie im Chor der Engel stehn.
Duldet mutig, Millionen!
Duldet für die bessre Welt!
Droben überm Sternenzelt
Wird ein grosser Gott belohnen.

Göttern kann man nicht vergelten,
Schön ist's, ihnen gleich zu sein.
Gram und Armut soll sich melden,
Mit den Frohen sich erfreun.
Groll und Rache sei vergessen,
Unserm Todfeind sei verziehn,
Keine Träne soll ihn pressen,
Keine Reue nage ihn.
Unser Schuldbuch sei vernichtet!
Ausgesöhnt die ganze Welt!
Brüder—überm Sternenzelt
Richtet Gott, wie wir gerichtet.

Freude sprudelt in Pokalen,
In der Traube goldnem Blut
Trinken Sanftmut Kannibalen,
Die Verzweiflung Heldenmut,
Brüder, fliegt von euren Sitzen,
Wenn der volle Römer kreist,
Lasst den Schaum zum Himmel spritzen:
Dieses Glas dem guten Geist!
Den der Sterne Wirbel loben,
Den des Seraphs Hymne preist,
Dieses Glas dem Guten Geist
Überm Sternenzelt dort oben!

Festen Mut in schweren Leiden,
Hilfe, wo die Unschuld weint,
Ewigkeit geschwornen Eiden,
Wahrheit gegen Freund und Feind,
Männerstolz vor Königsthronen—

Brüder, gält es Gut und Blut:

Dem Verdienste seine Kronen,
Untergang der Lügenbrut!
Schliesst den heil'gen Zirkel dichter,
Schwört bei diesem goldnen Wein,
Dem Gelübde treu zu sein,
Schwört es bei dem Sternenrichter!

From the fiery mirror of Truth
She smiles upon the Seeker.
On the steep hill up to Virtue
Leads the Sufferer's way.
On the sunny heights of Faith
We see her banners wave.
Through the breaches in rent coffins
See her standing in the angel choir.
Endure with courage, ye Millions!
Patiently suffer for the better world!
There, beyond the canopy of the stars,
A great God will reward.

One never can requite the gods,
Beauty lies in being like they are.
Let Grief and Poverty step forth
And rejoice with the joyful.
Let us forget to seek revenge against our mortal foe.
Let our rancour toward him be removed.
May he no longer be oppressed by tears,
And may remorse no longer prey upon his soul.
The book of our transgressions be destroyed
And the whole world be reconciled!
Brothers—beyond the canopy of the stars
God judges us as we have judged.

Joy sparkles in the glass,
And in the golden blood pressed from the grape
The Savage drinks of Gentleness,
Despair drinks deep of Courage.
Brothers, start up from your places
When the brimming goblet passes round.
Let the bright foam splash against the sky:
This glass to the Good Spirit!
Whom the whirling suns give Laud,
Whom the hymns of Seraphs praise,
This glass to the Good Spirit
There on high, beyond the canopy of the stars!

Dauntless courage in the face of weighty sorrow!
Succour wherever Innocence is seen to weep!
Eternally sworn oaths!
Truth both for enemy and friend,
And manly pride standing before the thrones of kings—
Brothers, these all are worth our pledge of life and lands:
To Merit's ever being rightly crowned!
Destruction to the ground where Falsehood breeds!
Draw the holy circle closer!
Swear it with this golden wine,
Ever to be faithful to these vows!
Swear it by the Judge of all the stars!

---

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**More . . .**

There is as yet no book on Sessions (though one by Andrea Olmstead is in the works), but Edward T. Cone's long interview with him in *Perspectives on American Composers* (Norton paperback), from which some of the quotations in the note are taken, is extremely interesting. The same volume contains a discussion of Sessions's music, necessarily much more technical, by Andrew Imbrie ("Roger Sessions: In Honor of his Sixty-Fifth Birthday") and a lengthy statement by Sessions himself on what the proper education for a composer should be ("To the Editor"). The lectures that Sessions gave when he held the Charles Eliot Norton professorship at Harvard in 1968-69 are published in *Questions About Music* (Norton paperback). Among recordings of his works, the suite from *The Black Maskers* is available in a performance by the Eastman-Rochester Orchestra under Howard Hanson (Mercury, with works by Barber and Ginastera). His Symphony No. 3, commissioned for the BSO's seventy-fifth anniversary, was recorded once by the Royal Philharmonic Orchestra under Igor Buketoff; it has long been unavailable until just recently when CRI, continuing its laudable policy of licensing reissues of important contemporary music recordings that other companies have decided to drop, brought it out again (with the Lees Concerto for String Quartet and Orchestra). The cantata *When Lilacs Last in the Dooryard Bloom'd* was recorded by the Boston Symphony Orchestra under Seiji Ozawa following performances here in 1977; the performers include Esther Hinds, Florence Quivar, Dominic Cossa, and the Tanglewood Festival Chorus, John Oliver, conductor (New World). Two other superb recordings of important Sessions compositions contain the Violin Concerto, played by Paul Zukofsky with Gunther Schuller conducting the French Radio Orchestra (CRI), and the Eighth Symphony and the Rhapsody for Orchestra, Fredrik Prausnitz conducting the New Philharmonia Orchestra (Argo, with works by Wallingford Riegger and Thea Musgrave).

Of writings about Beethoven there is no end. The standard detailed biography is *Thayer's Life of Beethoven*, originally written in the nineteenth century but revised and updated by Elliot Forbes (Princeton; also available in paperback). The newest study of Beethoven, by Maynard Solomon, makes use of newer biographical techniques, especially the tricky and often treacherous psychological approach, but it is careful and





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informed in its approach and succeeds in being one of the most interesting composer biographies ever written (Schirmer paperback). The period of the Ninth Symphony is well treated in Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford). Analyses of the music are many and exceedingly interesting, since they often take quite different points of view, especially when "justifying" the choral finale. Wagner's poetic interpretation ("explained" with parallel passages from the works of Goethe) is reprinted in an anthology, *Wagner on Music and Drama*, edited by Albert Goldman and Evert Sprinchorn (Dutton paperback). George Grove's book *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in volume one of *The Symphony* edited by Robert Simpson (Pelican paperback) is most enlightening, as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey dealt with the Ninth twice in his classic *Essays in Musical Analysis:* a précis of the structure in Volume 1 and a much more discursive analysis in Volume 2 (Oxford paperback). One of the most interesting and informative studies of the symphony (though one requiring the ability to follow the argument with a score) is "Form and Content in the Finale of Beethoven's Ninth Symphony" by Ernest Sanders, which appeared in the *Musical Quarterly* in January 1964.

Possibly because it is such a severe test for conductors, the Ninth is available on a large number of historical recordings representing many great names of the past and many varying approaches, from Furtwängler's, with its idiosyncratic extremes of pacing and rhythmic flexibility (Seraphim) to Toscanini's anti-pathos (RCA), Szell's detail and coolness (Odyssey), and Fritz Busch's vigor and energy (DG). Some recordings offer the advantage of not getting in the way with too much of a "personal" view of the piece, among them Leinsdorf's with the Boston Symphony (RCA), Haitink's with the Amsterdam Concertgebouw (Philips), and Fricsay's with the Berlin Philharmonic (DG). I prefer von Karajan's earlier reading with the Berlin Philharmonic to his more recent one (and it is still available at a budget price; DG).

—S.L.

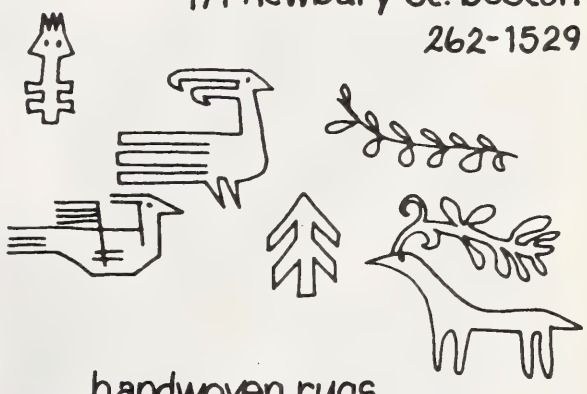
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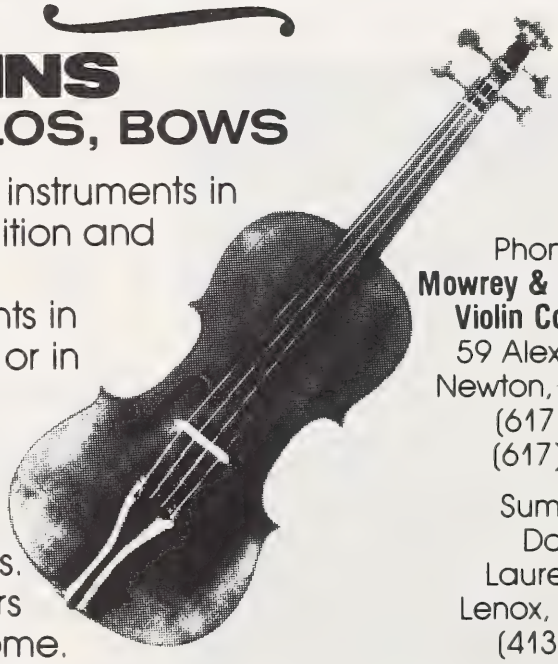
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## Faye Robinson



Houston-born soprano Faye Robinson made her Boston Symphony debut in performances of Beethoven's Ninth Symphony under Sir Colin Davis in April of 1979. She has also sung in BSO performances of Mahler's Eighth Symphony, the *Symphony of a Thousand,* in Symphony Hall, Carnegie Hall, and at Tanglewood, and she may be heard on the Boston Symphony recording of that work due for release from Philips next month. Ms. Robinson is a graduate of Bennet College in Greensboro, North Carolina, and she did graduate work at Texas Southern University and North Texas State University. Her numerous awards include first prize in the San Francisco Opera Auditions, and she has been internationally acclaimed for her performances with many of the most prestigious opera companies of Europe and North America, including the New York City Opera, the Hamburg Staatsoper, and the Houston and Washington operas. She has returned to France's renowned Aix-en-Provence Festival each summer since her debut there in 1974. Ms. Robinson has appeared with the orchestras of Chicago, San Francisco, Cleveland, New York, and Detroit, with the National Symphony of Washington, D.C., and at the Blossom, Caramoor, Israel, Aspen, and Ambler music festivals. Her roles with the New York City Opera have included Violetta, Gilda, Liù, Pamina, and Micaela, and her recent engagements have included the opera companies of Hamburg and Philadelphia, the Cleveland Orchestra under Maazel, the Philadelphia Orchestra under Ormandy, and a Brahms German Requiem under Robert Shaw at the Eastern Music Festival. Ms. Robinson participated in the BSO's hundredth-birthday performance of the Beethoven Ninth on the Boston Common earlier this week.

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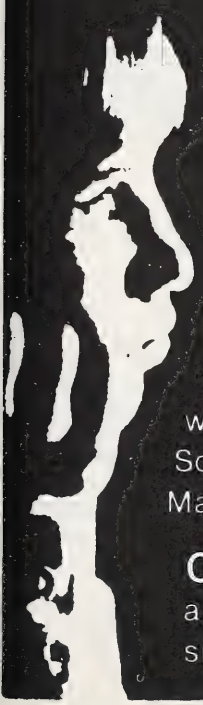
## Katherine Ciesinski



Delaware-born mezzo-soprano Katherine Ciesinski has won acclaim internationally and at home for her performances in opera, concert, and recital. First-prize winner of both the Geneva International Competition and, by unanimous decision of the judges, the Concours International de Chant de Paris, Ms. Ciesinski first received national attention for her portrayal of Erika in the televised Spoleto Festival USA production of Barber's *Vanessa*.

Her Santa Fe Opera debut as Countess Geschwitz in the American premiere of the three-act version of Berg's *Lulu* under Michael Tilson Thomas accorded her international recognition, and this was followed immediately by her debut as Siebel in Gounod's *Faust* for the Chicago Lyric Opera's twenty-fifth-anniversary opening night gala production filmed by Unitel for European and American television. A frequent soloist with many of this country's finest orchestras, including those of Boston, Cleveland, Philadelphia, and San Francisco, Ms. Ciesinski has also been heard with the Berlin Radio Symphony, the Zurich Tonhalle, the Paris Radio Orchestra, and the Vienna Philharmonic. She has been acclaimed in recital from Paris and Hamburg to Boston and New York, and she frequently gives duet recitals with her sister, soprano Kristine Ciesinski, another first-prize winner of the Geneva Competition. Katherine Ciesinski made her Boston Symphony debut at Tanglewood in August of 1980, and she sang earlier this week in the orchestra's hundredth-birthday performance of Beethoven's Ninth on the Boston Common.


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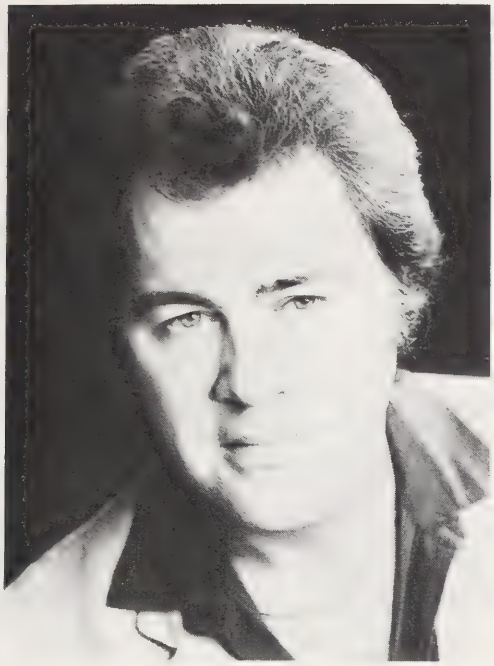
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## Dennis Bailey



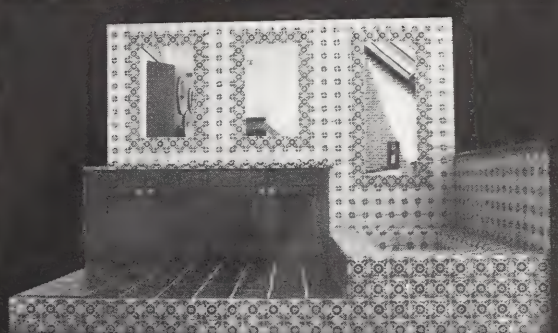
American tenor Dennis Bailey made his first Boston Symphony appearance singing in the orchestra's gala concert marking its one hundredth anniversary; he also sang in the hundredth-birthday performance of the Beethoven Ninth earlier this week on the Boston Common, and he will appear with the orchestra in Paris and London on its upcoming tour. Born in Mississippi, Mr. Bailey made his debut with Sir Georg Solti and the Chicago Symphony in April of 1980 singing the title role in concert performance of *Siegfried,* Act III; he was immediately reengaged for a special performance of Mahler's Eighth Symphony, the *Symphony of a Thousand.* Mr. Bailey has appeared in leading roles with the New York City Opera, Dallas Civic Opera, Houston Grand Opera, Cincinnati Summer Opera, Kennedy Center Summer Opera, San Francisco Spring Opera, and the companies of Seattle, Portland, Miami, Vancouver, Edmonton, Honolulu, and San Antonio. His repertory includes an extensive range of recital works, from Lieder to contemporary song and light opera, as well as over fifty oratorio and symphonic works. His wide-ranging operatic roles have included Don José in *Carmen,* Cavaradossi in *Tosca,* Lennie in *Of Mice and Men,* Erik in *Der fliegende Holländer,* Herman in *Pique Dame,* and the title roles in *Werther* and *Tales of Hoffman.* This past summer he made his Glyndebourne debut as Bacchus in *Ariadne auf Naxos.* Mr. Bailey's numerous appearances with orchestra have included, in addition to Boston and Chicago, those of St. Louis, San Diego, Houston, Pittsburgh, New Orleans, and Detroit.

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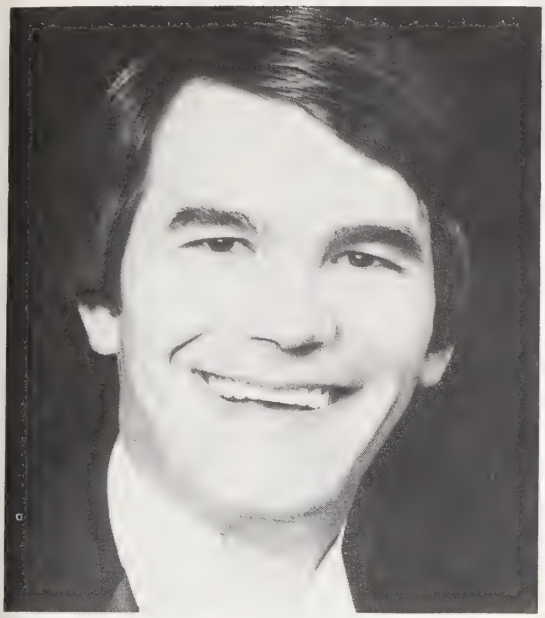
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## John Cheek



Born in North Carolina, bass-baritone John Cheek received his bachelor of music degree from the North Carolina School of Arts and subsequently earned the Diploma of Merit at the Accademia Musicale Chigiana under the tutelage of Gino Bechi. Following his service in the U.S. Army, during which time he was a featured soloist with the U.S. Army Chorus, Mr. Cheek made his official professional debut in August of 1975, and he has since appeared with nearly every major symphony orchestra in the United States. Mr. Cheek made his Boston Symphony debut under Leonard Bernstein in the opening concert of the 1977 Tanglewood season, sang in the New York Philharmonic's 1977 opening-night gala performance of *Parsifal,* Act II, under Erich Leinsdorf, and made his Metropolitan Opera debut in 1977-78 in *Pellêas et Mêlisande.* He has subsequently been heard in Metropolitan Opera productions of *Rigoletto, Boris Godunov, Il trovatore, Luisa Miller,* and *Don Carlo,* and recent festival appearances have included those of Ravinia, Blossom, Meadow Brook, and Ambler. Recent seasons have brought Mr. Cheek's debut with the New Orleans Opera in performances of *Manon, Magic Flute,* and *Macbeth,* a Beethoven Ninth with the San Francisco Symphony and *Messiah* with the Philadelphia, Penderecki's *St. Luke Passion* in Cleveland, and Boston Symphony performances of Rachmaninoff's *The Bells* and John Knowles Paine's Mass in D. Last week he sang the title role in Boston Concert Opera performances of Boito's *Mefistofele,* as well as participating in the Boston Symphony's gala centennial concert in Symphony Hall and the Beethoven Ninth on the Boston Common.


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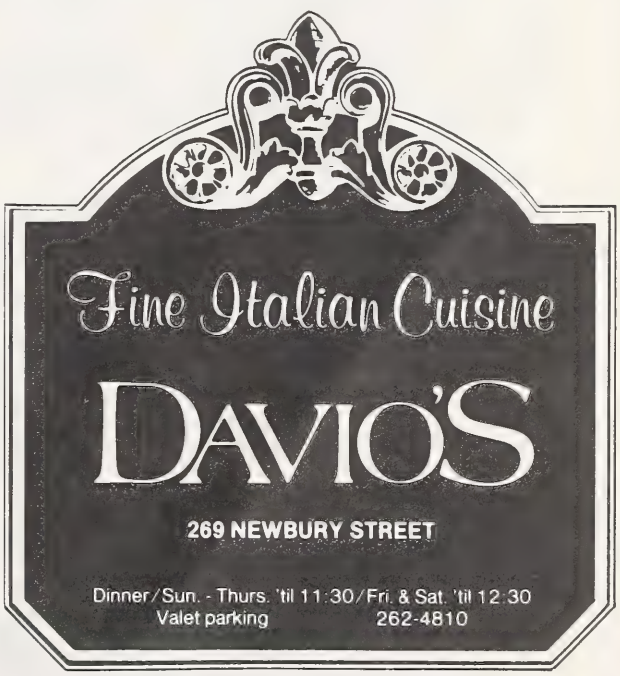
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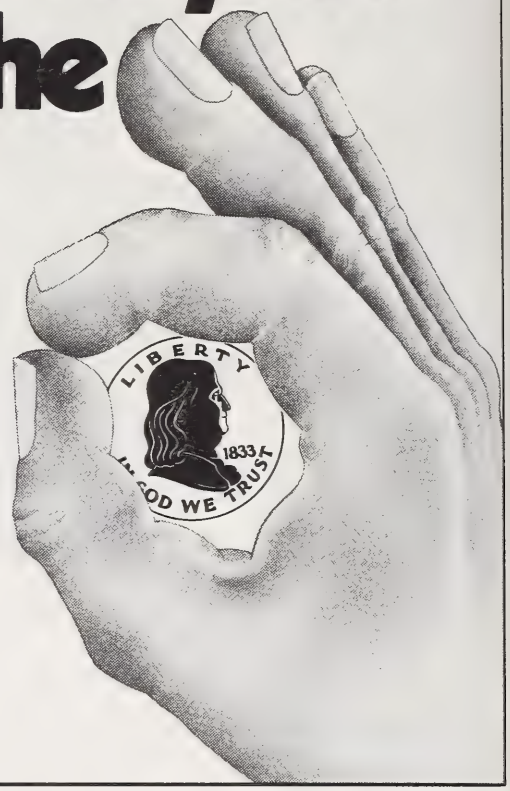
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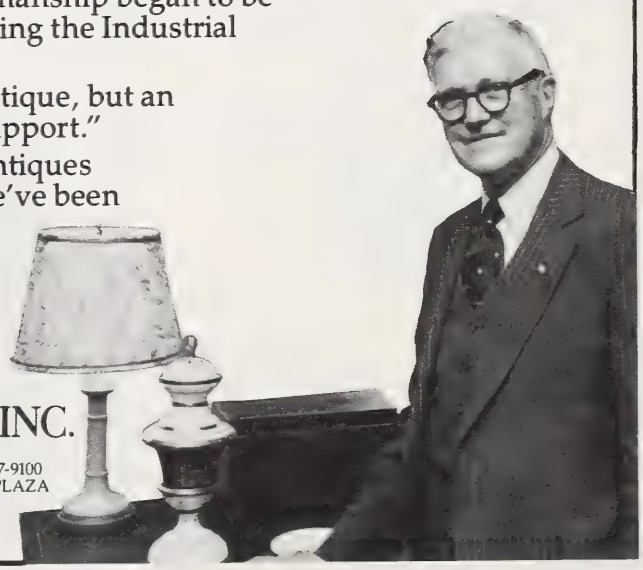
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**Tanglewood Festival Chorus**
John Oliver, Conductor

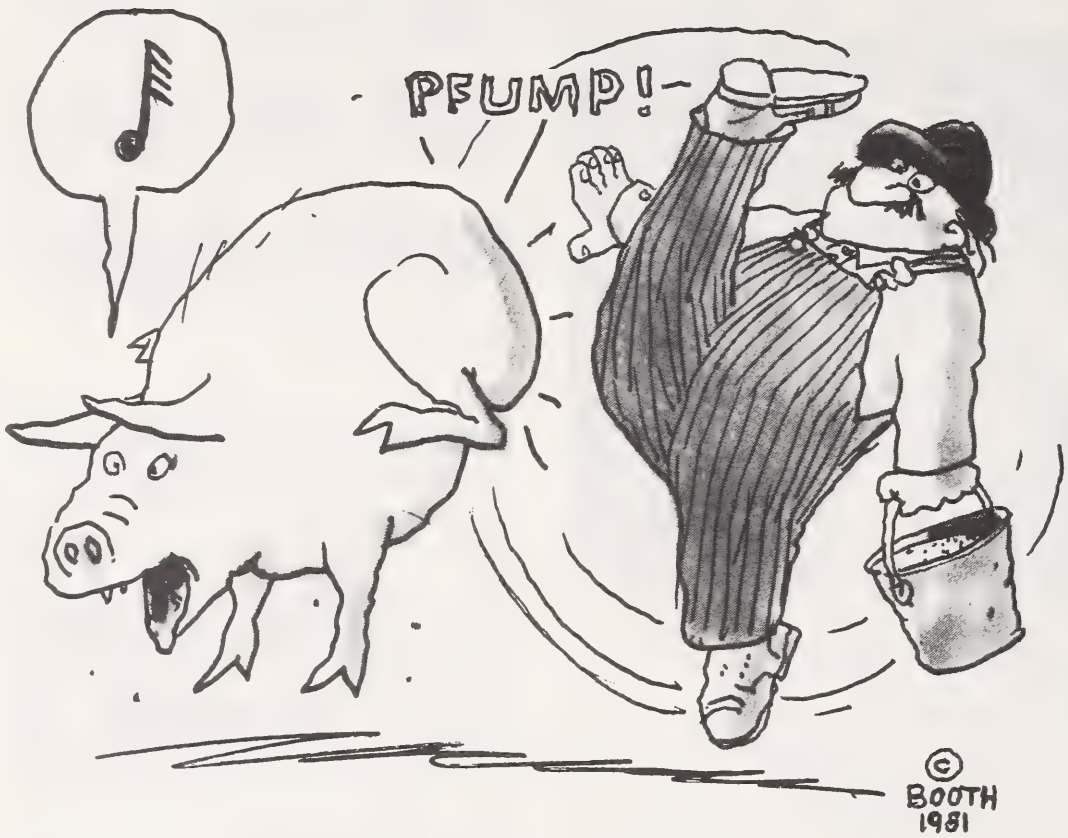


Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and Mahler's Eighth Symphony, the *Symphony of a Thousand.*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.




# End the week on a positive note.

Hear the BSO at home Friday evenings at 9:00 on WCRB 102.5 FM.

A Honeywell presentation

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John Oliver, Conductor

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Patricia Ballarin-Robshaw
Ingrid Bartinique
Skye Hurlburt Burchesky
Susan Cavalieri
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Mary Robin Collins
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Pamela Wolfe

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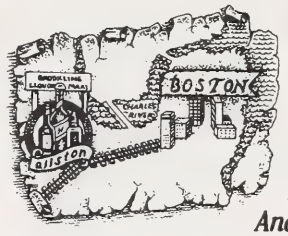
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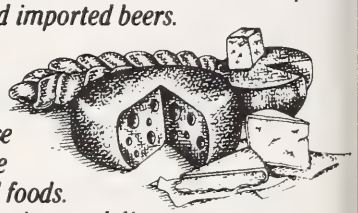
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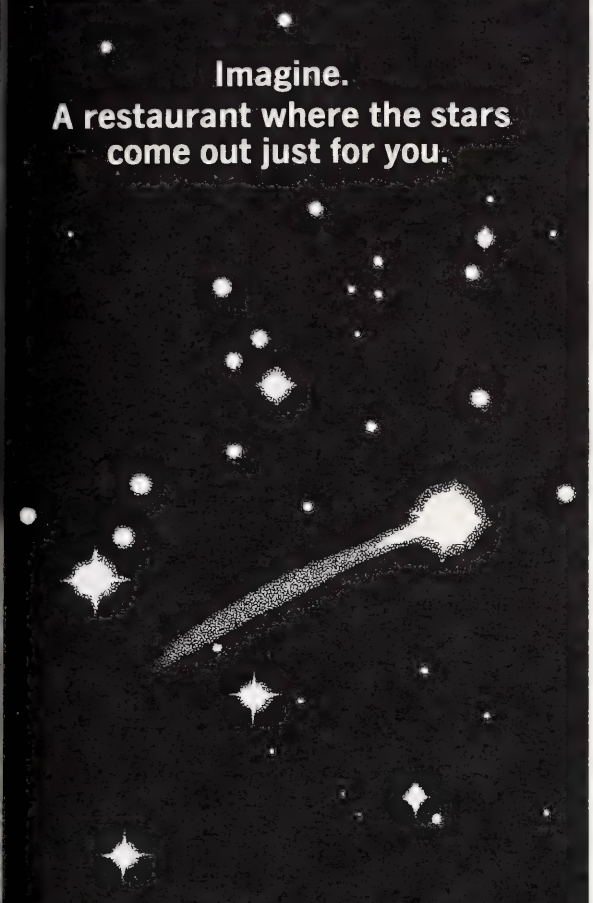
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SEIJI OZAWA Music Director
OCT. 22, 1981

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## Coming Concerts . . .

From Thursday, 29 October until Saturday, 17 November, the orchestra will be out of town for its international Centennial Tour to Japan, France, Germany, Austria, and England.

Friday, 27 November—2-3:55
Saturday, 28 November—8-9:55
Tuesday, 1 December—8-9:55
Tuesday 'C' series
JOSEPH SILVERSTEIN conducting

| | |
|---|---|
| Schumann | Overture to *Genoveva* |
| Foote | Suite for Strings |
| Elgar | Symphony No. 1 |

Thursday, 3 December at 8
Thursday '10' series
Friday, 4 December at 2
Saturday, 5 December at 8
MAXIM SHOSTAKOVICH conducting
Program to be announced

Tuesday, 8 December—8-9:50
Tuesday 'C' series
SEIJI OZAWA conducting

| | |
|---|---|
| Webern | Five Pieces for Orchestra |
| Schubert | *Unfinished* Symphony |
| Strauss | *Ein Heldenleben* |

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), WMEM-FM (Presque Isle 106.1), WEVO-FM (Concord 89.1), WVPR-FM (Windsor 89.5), and WVPS-FM (Burlington 107.9). Live Saturday evening broadcasts are carried by WGBH-FM and WAMC-FM, as well as by WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), and WPBH-FM (Hartford 90.5). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO,* the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.


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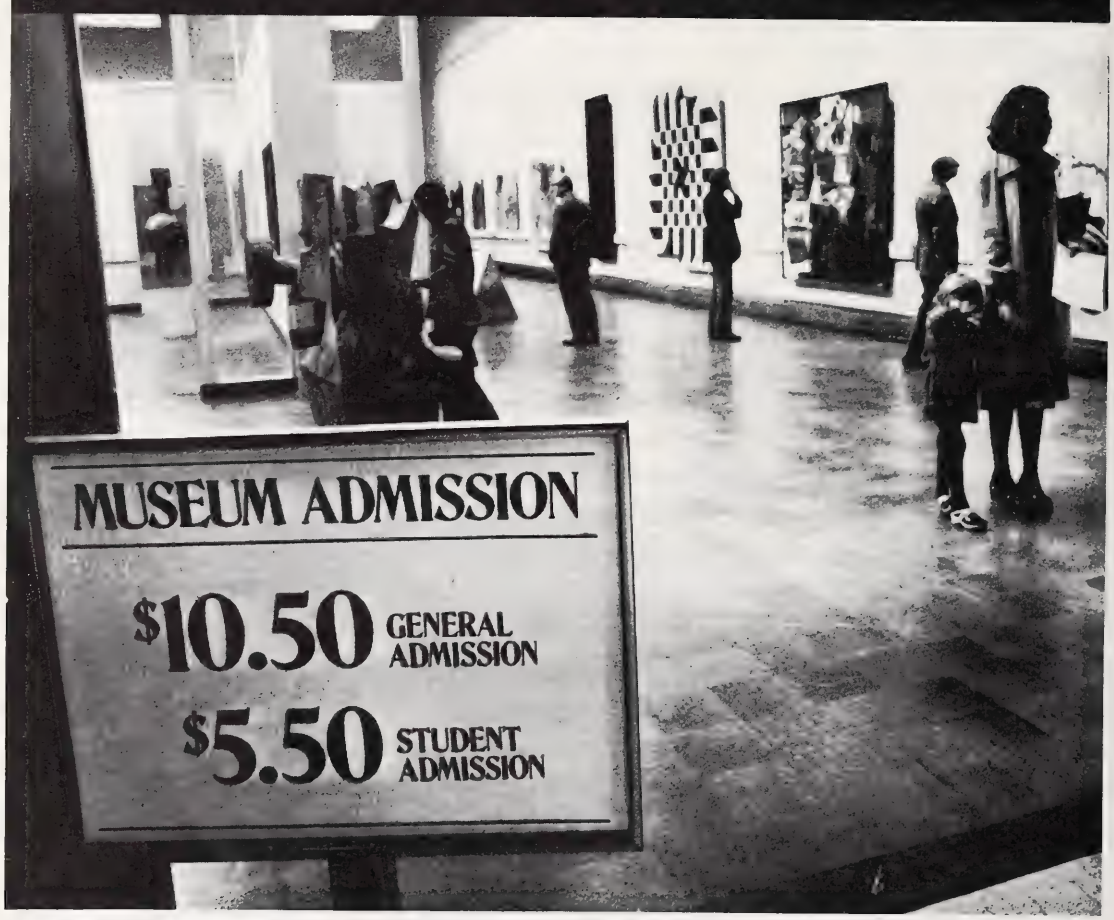
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If you support the arts financially, we urge you to continue to do so as generously as possible. But there are other ways to help. Urge your local, state, and national legislatures to lend assistance to the arts. If you have spare time, volunteer to help in fund raising activities.

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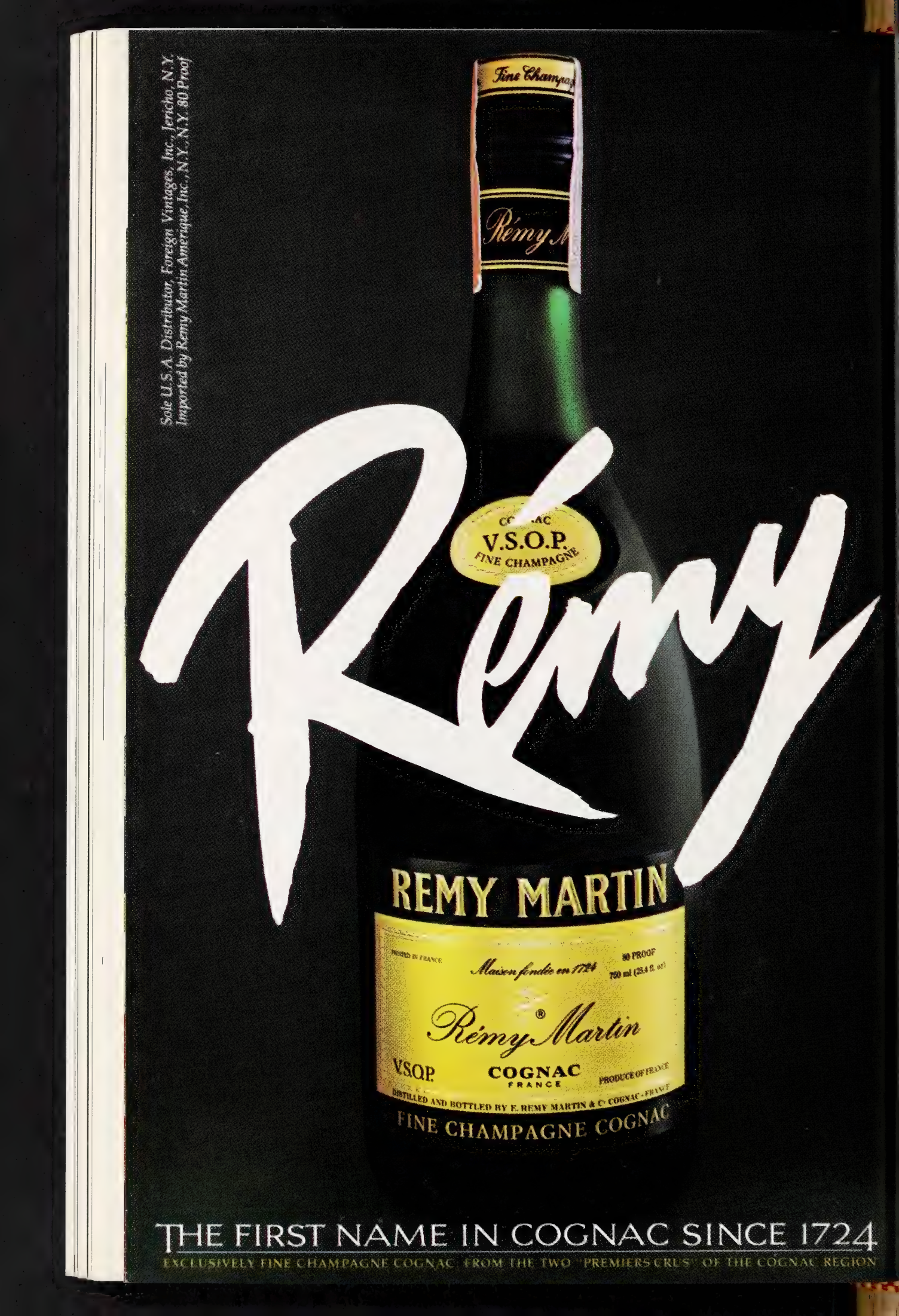
# Boston Symphony Orchestra

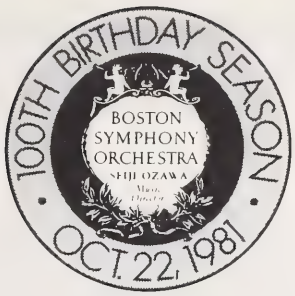


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Music Director

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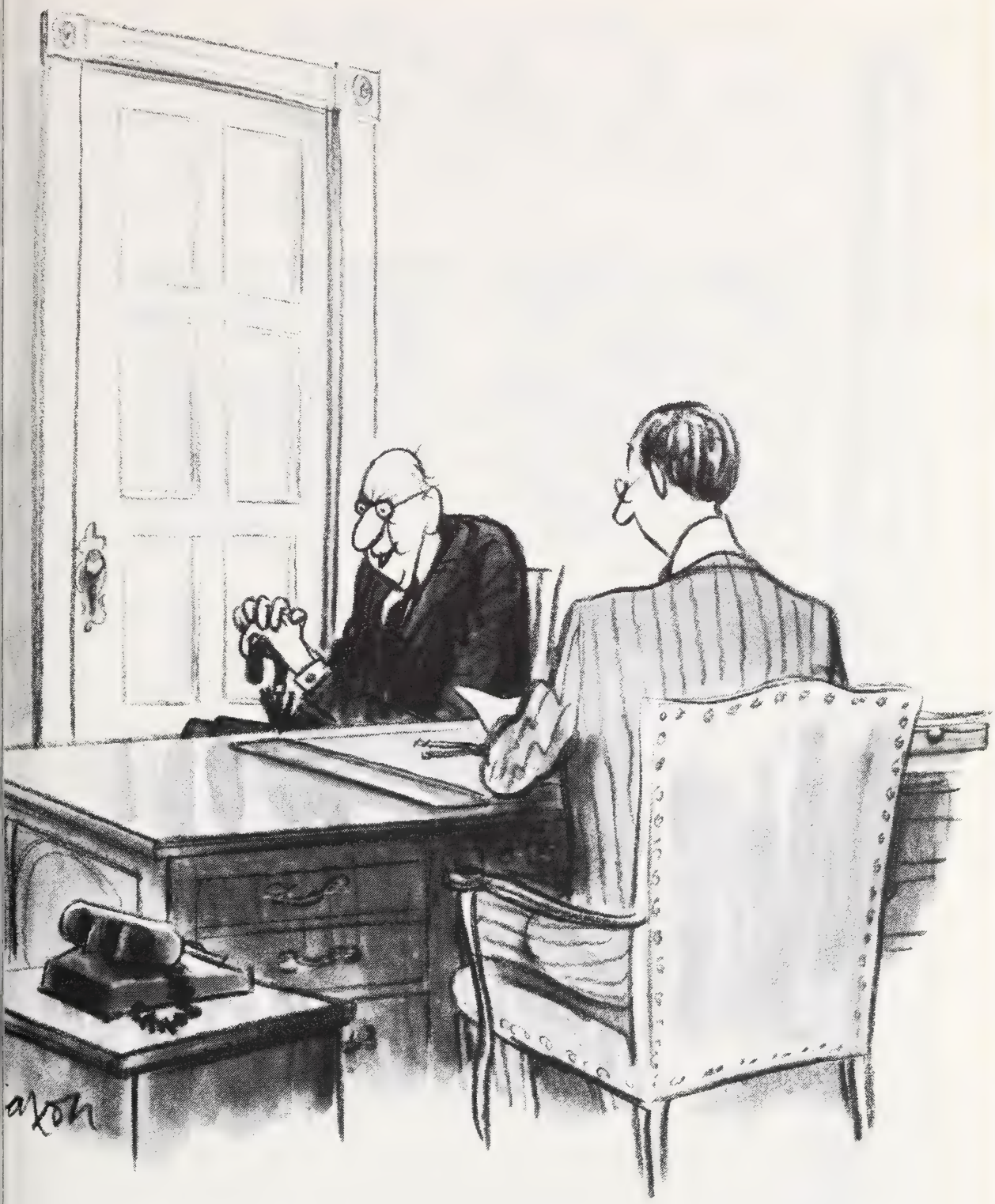
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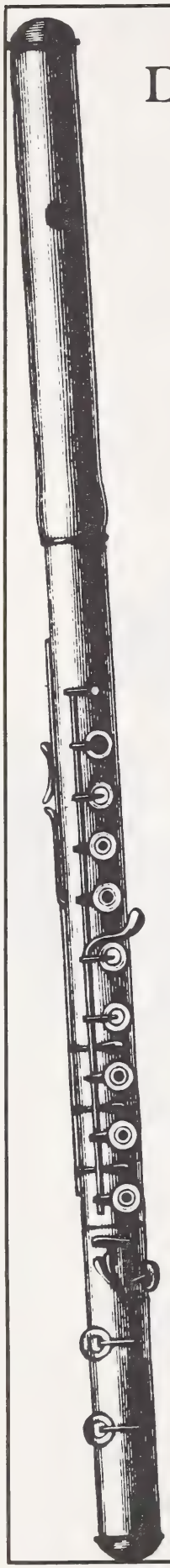

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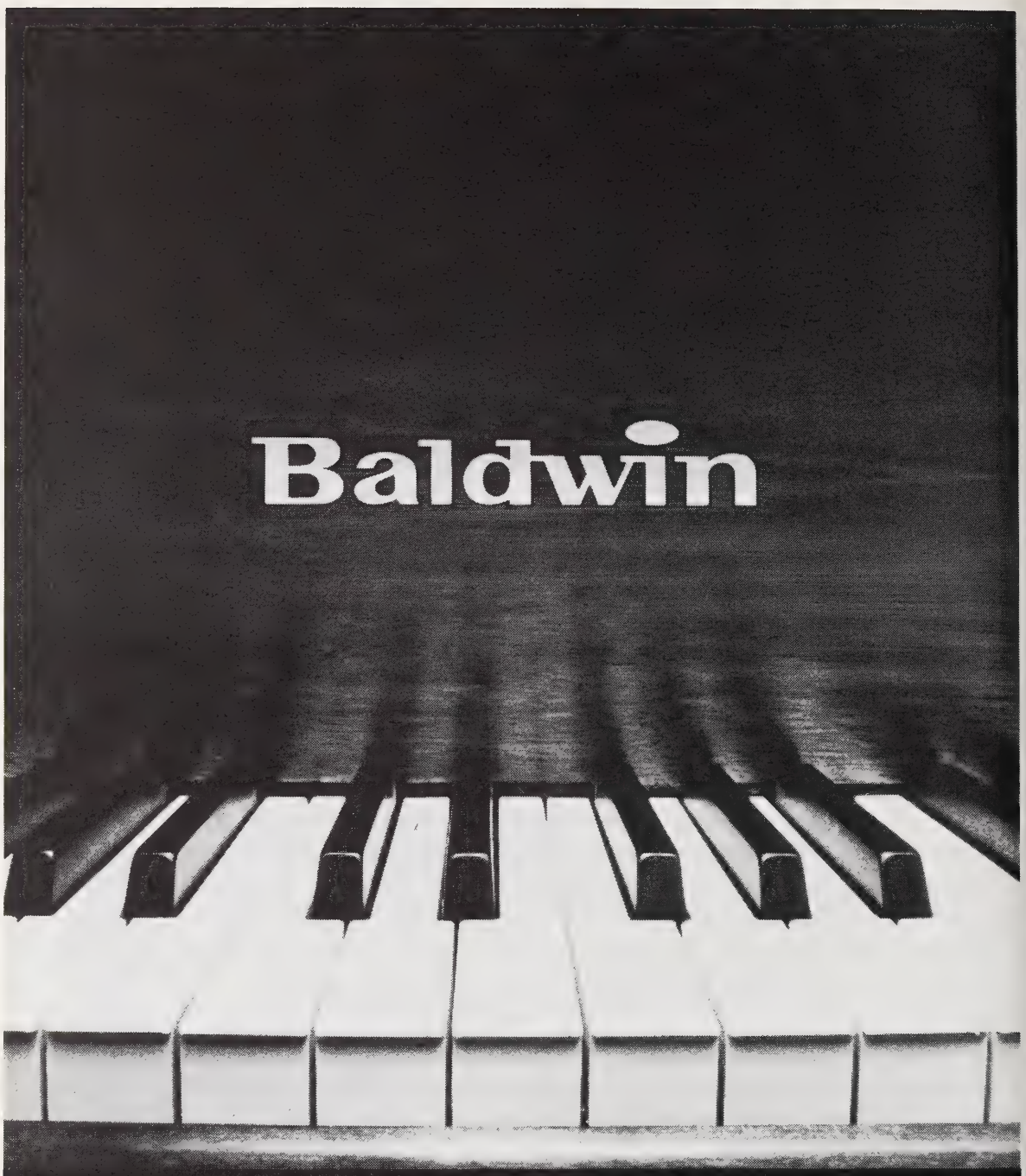
A wide selection of recent releases by the Boston Symphony and Boston Pops is available at local record stores for Christmas gift giving.

Mahler's Eighth Symphony, the *Symphony of a Thousand,* with Seiji Ozawa conducting the Boston Symphony Orchestra, the Tanglewood Festival Chorus, and eight internationally acclaimed soloists, has just recently been issued by Philips records. Also new from Philips is a Tchaikovsky album of *Romeo and Juliet* and the *1812* Overture: Sir Colin Davis conducts, and the Tanglewood Festival Chorus is featured in the rarely-heard choral part of the overture. Other recent Philips releases include Stravinsky's *Le Sacre du printemps* and Holst's *The Planets,* both conducted by Seiji Ozawa, and Schubert's *Great* C major symphony, under the direction of Sir Colin Davis. Digitally recorded for Telarc, and both under the direction of Seiji Ozawa, are two Beethoven albums: the Fifth Symphony, and, with pianist Rudolf Serkin, Beethoven's Piano Concerto No. 5, the *Emperor.*

In time for Christmas from the Boston Pops on Philips is John Williams's latest album, "We Wish You a Merry Christmas," featuring the Tanglewood Festival Chorus, John Oliver, conductor, and offering a popular selection of carols and other Christmas tunes. Other Pops releases include "Pops on the March," a collection of European and American marches featuring Pops favorites of recent seasons; "Pops on Broadway," including music from *Evita, Annie, A Chorus Line, Fiddler on the Roof,* and other Broadway hits; and, of course, "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind.*

## Christmas Shopping in Symphony Hall

Due to a strong demand for Symphony-oriented gifts both useful and decorative, the Marathon Office on the second-balcony level of Symphony Hall (near the elevator) will be open Monday through Friday, 10 a.m. to 4 p.m., from the 1st of December through the 18th. A limited number of BSO/WCRB Marathon premiums, some of them Centennial-inspired, will be available in return for your donation to the orchestra. This is your chance to support your orchestra by your gift—and to be Christmas-gifted in return.




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## With Thanks

The cellist's chair currently occupied by Mischa Nieland has been endowed by Joseph M. Shapiro with a gift of $150,000 and will be named the Esther S. and Joseph M. Shapiro Chair. Mr. Shapiro has also endowed two seats in Symphony Hall. We are very grateful for his continuing generosity and gracious support.

## "A Musical Encounter"

On Sunday afternoon, 6 December at 4 o'clock, the Council and the Junior Council of the Boston Symphony Orchestra will present BSO Assistant Concertmaster Emanuel Borok, violin, and Pops conductor John Williams, piano, in a special duo-recital performance donated by Mssrs. Borok and Williams as a 1981 BSO/WCRB Musical Marathon premium. The concert, to include music of Beethoven, Debussy, Tchaikovsky, and Williams, will take place in Burden Hall at the Harvard Business School. A reception for the artists will follow, and all proceeds will benefit the Boston Symphony Orchestra.

General admission tickets are $7.50; Patron tickets (reserved seating) are $25. They are available by sending a check made payable to the Boston Symphony Orchestra, together with a self-addressed stamped envelope, to Mrs. L. Hathaway Amsbary, 88 Common Street, Belmont, MA 02178. For ticket information or reservations, phone (617) 235-0123. Parking will be available at the Harvard Business School in Boston.

## The Council of the Boston Symphony Orchestra

Formed in 1966, the Council of the Boston Symphony Orchestra is a group of approximately 550 Friends of the BSO. As the orchestra's volunteer corps, the Council provides supplementary financial assistance by working on various aspects of fundraising, particularly the BSO/WCRB Musical Marathon, a nationally-known weekend of broad-based support-pledging to the BSO. Throughout the year, benefit events either musical or festive in nature are staged in local communities. In this way, and by voluntarily staffing Symphony Hall as tour guides, luncheon and supper hosts and hostesses, information-givers, and in other supportive ways as needed, members of the Council increase overall awareness of the orchestra's needs and understanding of the BSO's goals.

There are two requirements for membership in the Council: the ability to make a definite commitment of time to one of the Council's projects, and current membership in the Friends of the BSO. The Council encompasses the entire Greater Boston area and is divided geographically into chapters, so new members are elected through their own Area Councils. Membership inquiries are welcome at any time and should be directed to the Friends' Office in Symphony Hall, 266-1492, ext. 142.

## Junior Council Memberships

The Junior Council is a group of young men and women who undertake a variety of fundraising activities on behalf of the Boston Symphony Orchestra, including "Opening Night at Pops" and sale of the Symphony Mint. New members are admitted in September, January, and May. Membership inquiries are most welcome and should be directed to the membership chairman, Mrs. Kenneth Steiner, at 237-2492.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

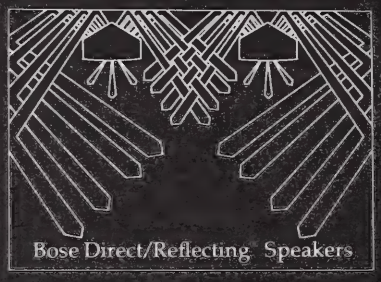


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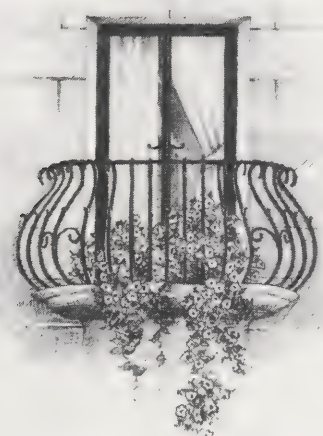
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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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SCHUMANN — Overture to *Genoveva,* Opus 81

FOOTE — Suite in E major for string orchestra, Opus 63
(world premiere given by the Boston Symphony Orchestra on 16 April 1909)
Praeludium
Pizzicato and Adagietto
Fugue

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**Robert Schumann**
Overture to *Genoveva*, Op. 81



*Robert Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, near Bonn, on 29 July 1856. He composed his four-act opera* Genoveva *to a libretto that Robert Reinick and Schumann himself had prepared in 1847 and 1848 from dramas by Ludwig Tieck and Friedrich Hebbel on the legend of Genevieve of Brabant. The opera was first performed in Leipzig on 25 June 1850, but the overture had already been heard in a Gewandhaus pension fund concert on the preceding 25 February under the direction of the composer. The American premiere was given by the New York Philharmonic Society under Carl Bergmann on 16 March 1861. Boston first heard the overture when it was performed by the Harvard Musical Association under Carl Zerrahn on 1 March 1866. Georg Henschel conducted the first Boston Symphony Orchestra performances on 9 and 10 March 1883. For a time,* Genoveva *was a veritable standard work in the BSO: between 1883 and 1918 it was performed at least every other year; only twice did as much as three years pass between performances, which were led by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, and Ernst Schmidt. Since then, however, it has become almost unknown. Charles Munch led performances in 1951 and again in March and July of 1961, the most recent performances by the orchestra. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

How many composers have been seduced—and undone—by the chimera of operatic success? The lures are obvious: potential reward, both in income and fame, was far greater than for any other kind of music. Chamber music paid only through the sale of copies since (early on, at least) performances were usually private affairs in the homes of connoisseurs. Symphonies were public events, of course, performed before a larger audience. They might impress the musical elite, they might engender respect and admiration, but they rarely filled the purse. Opera, however, was one of the major popular forms of entertainment, roughly akin to the Broadway stage in the glittering golden age of the twenties and thirties, attracting audiences in larger numbers and from a wider circle of society than any other musical form. Success in the world of opera could, at the very least, make the lucky composer a "brand name" figure, more easily able to promote and sell his other works.

Small wonder, then, that composers like Schubert, Mendelssohn, and Schumann—to name only three of the great figures of the Romantic era—longed to compose operas. Their success, however, was never greater than middling at best. An opera composer, after all, requires more than simply a fine musical technique; the theater demands a strong visual imagination, the ability to characterize in music, and precise dramatic timing. The history of opera is filled with the wrecks of works in which either the musical content or the dramatic sense is deficient. Some of these held the stage for a time on the strength of their good qualities, but they could not last indefinitely. And certainly the very greatest

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works in the operatic repertory are by composers who succeeded in uniting rich and varied musical invention with canny theatricality. A very few composers—Mozart, Verdi, Wagner—accomplished this feat many times. A few others—Beethoven, Debussy, Berg—did it once or twice. And a great many longed for an operatic success that completely evaded them.

Schumann had for years aspired to the creation of a "German opera," a truly national style that could compete with those of Italy and France. Despite the existence of a few masterpieces in the German repertory *(Die Zauberflöte, Fidelio, Der Freischütz),* most operas composed in German leaned heavily on foreign models for melodic and vocal style. Even so temporarily successful a composer as Heinrich Marschner (whose blood-curdling operas of the supernatural—*Der Vampyr* and *Hans Heiling*—were very popular in the 1830s and exercised some influence on Wagner, even foreshadowing such characters as the Flying Dutchman or Lohengrin) tended to fall back on threadbare, stock Italianate phrases to parse out the arias and ensembles of his operas. But Schumann wanted to change all that with a stage work that would be modern and truly German.

He settled for his subject on a medieval tale first recounted in the fourteenth-century collection of saints' lives called *The Golden Legend,* which included the story of Genevieve of Brabant. She was the wife of a knight named Siegfried who, on departing for the crusades, left her in the care of his best friend Golo. Golo, unworthy of his trust, falls in love with Genevieve himself, and when she spurns his advances, he gets revenge by accusing her, upon her husband's return, of infidelity. Condemned to death, Genevieve is saved by various miraculous interventions (depending on the version of the story) and vindicated before her husband.

The subject had been treated by two important German dramatists, and it is to their versions that Schumann's opera owed the most. Ludwig Tieck wrote his *Leben und Tod der heiligen Genoveva* in 1800; the drama was a vast canvas of Shakespearean proportions, calling for 61 separate scenes and 28 stage sets, all cast "in the idyllic tones of a fairy tale." Later, in 1843, Friedrich Hebbel wrote his own poetic drama *Genoveva,* which attempted to treat Golo's sense of guilt (in evidently autobiographical terms) and Genevieve's purity in a not totally successful combination.

Schumann asked his friend Robert Reinick (a minor poet and writer of children's stories, best known as the author of a few poems set to music by Schumann, Brahms, and Wolf) to prepare a libretto following Hebbel's outline. But, dissatisfied with the result, the composer wrote directly to the dramatist for advice:

> In reading your poem *Genoveva* (I am a musician), I was struck by the magnificent material which it offers for music . . . I consulted a man living here who is something of a poet. He was immediately impressed by the extraordinary beauty of the poem, and readily consented to try to arrange it as an operatic libretto . . . But although the adapter has done his best, it is not what I want. It is weak throughout. I very much dislike the ordinary libretto style, and neither can nor will write music for tirades of that sort.
>
> I was almost in despair, when it occurred to me that the direct way might be the best . . . I do not suggest that you should adapt for operatic purposes a work so profound in its conception, so masterly in its form, but that you should look over the adaptation, tell me what you think, and give it an inspiring touch here and there. This is what I have to ask.

Hebbel did visit Schumann, but refused to have any participation in an operatic project. The composer then collaborated with Reinick in creating a libretto based on both Tieck and Hebbel, but he was unhappy with Reinick's tendency to oversentimentalize

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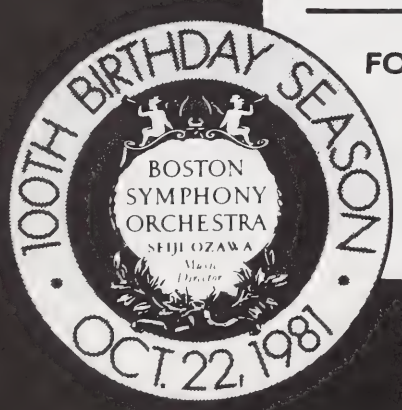
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and finally wrote the text himself. He was satisfied enough with his text to pronounce it "a gem," but when he showed it to Wagner, who, after all, knew a thing or two about operatic treatments, he got a different response. Wagner retold the event in his autobiography (where he naturally took pains to present himself in the most favorable light):

> Sincerely anxious to assist him with the success of his work and to make him aware of its grave faults, suggesting to him the necessary modifications, I learnt something about the nature of this odd fellow. He would only permit me to be carried away by the subject of his enthusiasm, but stubbornly refused any interference.

Schumann evidently was suspicious of Wagner's motives, especially when Wagner urged him to discard the third act completely, since it contained an absurdly unmotivated supernatural apparition that fatally weakened the plot. "He grew angry and thought that, by my dissuasion, I was trying to ruin his greatest effects." Schumann kept the libretto as it stood and plunged into the composition at a feverish pace. He put the final touches to the score on 4 August 1848 and finally saw the work produced, after frustrating delays, nearly two years later. Schumann's reputation and numerous advance reports guaranteed that there was a distinguished group present for the premiere—including Liszt—but the response was distinctly mixed; despite the evident beauties of the score, Schumann's lack of dramatic sense and his inability to capture in dramatically varied music the personalities of his characters have kept the opera one of those worthy attempts more honored in the printed score than on the stage.

Despite the unhappy stage history of the opera, the overture to *Genoveva* has long been recognized as one of Schumann's finest creations in the genre, outclassed only by the overture to *Manfred*. The very first chord—an unprepared minor ninth resolved only in the third measure—was gripping and powerful when Schumann wrote it in 1848, and the harmonies of the rest of the overture are hardly less daring and unexpected. (It is worth remembering that Wagner was composing *Lohengrin* at the same time; the *Ring* and *Tristan* were still some years in the future. Schumann's score is as harmonically advanced as anything Wagner was doing at the time.) A pensive fragment of melody, dropping down a fifth and turning back, is heard in the violins, then in the solo clarinet. It will be heard again in various guises. The main portion of the work begins with the establishment of the fast tempo, "with passionate motion," in triplets with punctuations off the beat. A hunting-horn motive introduces the contrasting material with the sounds of the German forest. The working-out in classical sonata form involves carefully wrought dovetailing of ideas, culminating in a major-key peroration that prefigures the happy end of the opera. Unlike many composers of his day, Schumann wrote the overture first, in a burst of enthusiasm when embarking on the score, rather than writing it after completing the opera. Nonetheless, he used musical ideas that appear later in the opera proper and laid out the whole as a kind of dramatic précis of the events to come.

—Steven Ledbetter

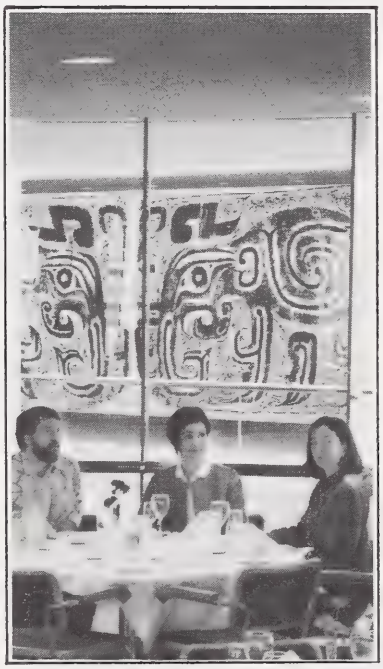
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## Arthur Foote

Suite in E major for string orchestra, Opus 63



*Arthur Foote was born on 5 March 1853 in Salem, Massachusetts, and died on 8 April 1937 in Boston. He composed his Suite for string orchestra in 1907; Max Fiedler conducted the Boston Symphony Orchestra in the world premiere on 16 April 1909 in Symphony Hall. It was repeated by Pierre Monteux in 1921 and later became one of the favorite American works in the repertory of Serge Koussevitzky, who performed it here in 1925, 1929, 1930, 1936, 1937, 1939, 1940, and, most recently, in October 1944. The suite calls for the full complement of orchestral strings.*

There was no history of musical talent in Arthur Foote's family, but like so many children of his day, he and his sister were subjected to the usual "civilizing" influence of piano lessons at an early age. Young Arthur took to the instrument with sufficient enthusiasm for his parents to consult the Boston musician B.J. Lang* when Arthur was fourteen. This led to his beginning studies in harmony with Stephen Emery at the New England Conservatory. He entered Harvard at the age of seventeen. There he was able to study in the only academic program in composition in the entire country under John Knowles Paine, the dean of Boston composers and the first professor of music in an American university, who quickly became the father figure for all serious

*These days B.J. Lang is so obscure to most Bostonians as to be hardly even a name, but a century ago he was central to this city's musical life. As Foote summarized it in his autobiography:

> Lang was a musician of great gifts and very versatile; a composer of originality, who would have been one of our leading men had he published, and a teacher of incredible activity (when I knew him he was regularly giving lessons from 8:30 to 6). As conductor of the Apollo Club and the Cecilia Society, he brought out an extraordinary number of important works, while as pianist he performed for the first time most of the novelties that came along from 1870 to 1900; for he was eager to know and to show others new and significant developments in music. The most striking individual undertakings were his concert performances of Berlioz' "Damnation de Faust" and of "Parsifal."

Moreover, Lang's daughter, Margaret Ruthven Lang (1867-1972), was also a composer. Her *Dramatic* Overture was performed by the Boston Symphony Orchestra, under Arthur Nikisch in 1893; a lifelong subscriber to the orchestra's concerts, she was present in Symphony Hall three days before her one-hundredth birthday when Erich Leinsdorf led the orchestra in a performance of her arrangement of the psalm tune *Old Hundredth*.

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composers in this country. Years later, in his autobiography, Foote recalled that experience:

> He was not one of the born teachers, but certainly he could give generously. Looking back at some of the fugues, etc., of which I have preserved the manuscripts, I am surprised to find how good the result of our work was. His influence was always for what was strong and good in music.

Despite this study, however, Foote had at first no intention of becoming a professional musician; he was aiming at a career in law. But during the summer after his graduation from Harvard, as a pastime before beginning his legal studies, he went back to B.J. Lang, who had heard him play seven years earlier, for piano and organ lessons. Lang was so encouraging that Foote returned to Harvard for a postgraduate year of study with Paine; in 1875 he was awarded the first master's degree in music ever granted in the United States. He thus became the first important, professionally trained composer to receive his entire training in this country, without the then requisite period of study in Germany. Of course, his musical education was still completely Germanic in its orientation, but that merely means that he learned as composers have always learned—by studying the music that spoke most meaningfully to them, and for Paine as well as Foote that meant Beethoven, Schubert, Mendelssohn, Schumann, and Brahms.

Foote spent the rest of his long life (when he died at eighty-four, he was described as "the Nestor of Boston composers") serving Boston's musical life in various capacities: as pianist and organist, chamber music organizer and performer, composer, and teacher. Like most of his contemporaries, he found that the organ loft offered a measure of financial security, since all of the largest churches had elaborate musical programs that revolved around the organist. Foote served as a church organist for some three decades, finally retiring in 1910. Unlike most of his colleagues, he spent very little time in any academic position. For many years he had a private studio for instruction in piano and organ, and he spent a summer as acting chairman and guest lecturer at the University of California at Berkeley, but he turned down the offer of a permanent position there. It wasn't until 1921—when he was sixty-eight years old—that he joined the faculty of the New England Conservatory, where he remained until his death. A bust of Foote by sculptress Bashka Paeff may still be seen at the entrance of Jordan Hall at the Conservatory.

During Foote's earlier years he played in many concerts, usually as the pianist in chamber music performances. He organized a regular series of concerts presenting the repertory for piano trio in the 1880s and also played frequently with Franz Kneisel (for twenty years concertmaster of the Boston Symphony) and the Kneisel Quartet. Through Kneisel "I became aware of a different and higher standard of performance through my work with him in rehearsal. All this has been a matter for deep gratitude." But playing concerts was not his real, compelling interest, and he never felt himself fitted, either by temperament or technique, to devote himself fully to it, though at one period he was playing 75 concerts a year.

During all these years of varied activities, Foote composed for most of the musical ensembles active in Boston during his day. He wrote pieces for the choral societies that were (and are) active in this city, among them settings of Longfellow's *The Farewell of Hiawatha* (for men's voices and orchestra) and *The Wreck of the Hesperus* (for mixed voices and orchestra) which were very popular at the time and would repay revival today. The bulk of Foote's output consists of chamber music, including three string quartets, two piano trios, a violin sonata, a cello sonata (also arranged in an alternative version for viola), a piano quintet, and many smaller pieces.

As an orchestral composer, Foote was somewhat atypical of the Boston group, who generally aimed at full-scale symphonies while also writing overtures, suites, and other "lighter" works (among Foote's contemporaries, Paine and Chadwick were especially successful in the genre of the symphony). Foote's lyric style, somewhat less assertive than Paine's and less exuberant than Chadwick's, lent itself rather to the chamber music repertory. He never attempted a symphony, though he did write a still unpublished cello concerto and a number of smaller works, including an impressive "symphonic prologue" *Francesca da Rimini*, an overture *In the Mountains*, the well-known *Night Piece* for flute and strings, the colorful *Four Character Pieces after the Rubaiyat of Omar Khayyam*, and several works for string orchestra. All of these (except the cello concerto) have been performed by the Boston Symphony Orchestra, and all enjoyed some popularity in Foote's day (and do not deserve the oblivion into which most of them have fallen). But the Opus 63 Suite for strings, at least, retained a firm foothold in the repertory during Serge Koussevitzky's tenure as music director. It was one of his favorite American pieces; he programmed it in no fewer than eight of his twenty-five seasons in Boston and recorded it in 1940.

The suite originally consisted of four movements; Foote himself decided to remove a theme-and-variations movement from the work before publication (though it still exists in manuscript at the Library of Congress). The three movements that remain are wonderfully varied in mood and gesture and in the treatment of string sonority. The title


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"suite" suggests a Baroque pastiche, an impression reinforced by the fact that the work begins with a Praeludium and ends with a fugue. But there is nothing drily academic about this songful score. The Praeludium takes flight from a descending fifth, B-E, in the first violins, a graceful melodic gesture initiating a gradual and beautifully planned rising line. A more vigorous middle section modulates rapidly and leads to the climactic return of the opening theme an octave higher (and doubled in octaves in the first violins). The movement dies away with reminiscences of the opening B-E, the last breathed out as a pensive farewell by the cellos at the very close.

The middle movement combines the lightness of a traditional scherzo (here made lighter still by being played pizzicato throughout) with the expressive intensity of a lyric slow movement (which functions here as the contrasting middle section). The closing fugue is anything but academic. The only full fugal exposition occurs at the outset. Thereafter we are treated to a series of varying episodes featuring the interplay of tiny rhythmic motives excerpted from the fugue subject, each time culminating in a single statement of the subject proper. (One of these episodes, for just an instant, plays with the characteristic rhythmic figure that was all the rage in 1907 in the new music known as ragtime—that last thing one would expect to hear in a sturdy, Germanic fugue by a cultivated Boston composer!) The final statement, a climactic return to E minor, is fully harmonized in a densely rich scoring ending in a strongly asserted plagal cadence.

—S.L.

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FRIDAY AFTERNOON, APRIL 16, at 2.30 o'clock.

SATURDAY EVENING, APRIL 17, at 8 o'clock.

## PROGRAMME.

Beethoven . . Overture to Collin's Tragedy, "Coriolanus," Op. 62

Foote . . . . . Suite in E major, Op. 63, for String Orchestra
First performance

I. Prelude.
II. Pizzicato and Adagietto.
III. Fugue.

Dukas . . . Scherzo, "The Sorcerer's Apprentice" (after a Ballad by Goethe)

Dvorák . . . Symphony No. 5, in E minor, "From the New World," Op. 95

I. Adagio: Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

**There will be an intermission of ten minutes before the symphony.**

***The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.***

**City of Boston, Revised Regulations of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.**

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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1733

*From the first performance of the Foote Suite for strings*

## About the First Performance . . .

*Arthur Foote's E major Suite for strings had it first performances at the Boston Symphony concerts of 16 and 17 April 1909 under Max Fiedler, on a program with Beethoven's "Coriolan" Overture, Dukas's "Sorcerer's Apprentice," and the Dvořák "New World" Symphony. The headline of Louis C. Elson's review in the Boston Advertiser proclaimed "Fine New Suite by Arthur Foote Played . . . Followed 'Coriolanus' and Stood the Test." Elson was particularly taken with the fugal finale, noting that "there was not a dull moment in the work. It is certainly one of the best of Mr. Foote's compositions and we were glad to see the audience so responsive to it."*

*"Symphony Crowd Calls for Foote," ran the headline in the Boston Journal. The Journal's review, and another by "H.T.P." of the Boston Transcript, are given here.*

### from the Boston Journal

One of the best features of the Symphony concert Saturday night was the suite for string orchestra by Arthur Foote, the Boston organist and composer. It proved to be spontaneous yet scholarly in a marked degree. It fairly overflowed with melody—with cheerful, youthful spirit. There were three movements, prelude, pizzicato and adagietto, and fugue. The prelude was perhaps too saccharine for an audience that has a fancy for Strauss and Debussy, not to mention Bruckner; but after the second movement, with its suggestion of zephyrs blowing over a moonlit ocean, the applause was enthusiastic and the composer had to make his bow from his place in the balcony. The same enthusiasm prevailed after the performance of the sparkling fugue; and Mr. Foote had to bow again and again.

### H.T.P. in the Boston Transcript

If orchestral concerts may be classified even as are plays, Mr. Fiedler made a "pleasant" programme for the Symphony Concert of yesterday afternoon. It began with Beethoven's overture, "Coriolanus" . . . Then followed, for a first performance in any concert, Mr. Foote's new suite for strings, and the audience justly took such joy of it that it twice called the composer to his feet from his modest place in the hall. The applause was deserved return for the pleasure the fine-spirited and finely written music had given; but it seemed no less as deserved recognition of the honorable and diligent place Mr. Foote has occupied these many years, and still holds, in the musical life of Boston. It is long since a new piece by him has been played at the Symphony Concerts, and the audience was quick to seize the opportunity to compliment the composer . . .

Mr. Foote's suite . . . is a little piece, if the listener, like the composer, chooses so to call it; and it continues only for a short and varied twenty minutes. It asks only a string choir, and Mr. Foote makes light play with its natural but duly changeful timbres. A short prelude runs in clear and graceful melody, ingeniously distributed and imitated through the different groups of instruments—runs charmingly, playfully, with the happy air of surety of design, surety of fancy, and surety of resource all taking their seeming pastime. There is pause, and an insistent pizzicato follows, a little and beguiling exercise, so to say, in the varied timbres and in the fanciful touches that the composer may draw from diverse strings so plucked. The titillating voices subside, and the music passes into a soberly songful adagietto, all shadowed tonal coloring, the little passing cloud of pensive musing—it is hardly melancholy—upon the brightness of the whole suite. The choir echoes the pizzicato, and there is pause again. Then lustily, the strings swing away into the final fugue. Now a fugue may be the dullest and the prosiest thing in all music, as any one knows who has ever happened to read examination papers in harmony and counterpoint. It may also be exhilarating, as thrilling even, an exercise for the musical mind and delight to the musical ear as was Reger's in the concerts of last year. Mr. Foote's fugue is never dull and never prosy. It has the energy of imagination, of contrast, of advance and recession, of execution for creation's sake that is much more than half the secret of successful fugue-making. And in keeping with the rest of the suite, and by a true and lively touch of imagination, it is energy at play. Trifle in a sense though the suite is, the music has the imagination, the resource, the spontaneity, the sense of style and the nice adaptation of means to ends that make it an admirable, even a distinguished trifle. And it is one of the maxims of a sincere and sensitive artistry that a little thing, well and truly done, is more to be desired than a large thing clouded and bungled. Moreover in the music, Mr. Foote, wise as he is in execution, is young again of spirit. And he counts his fifties.

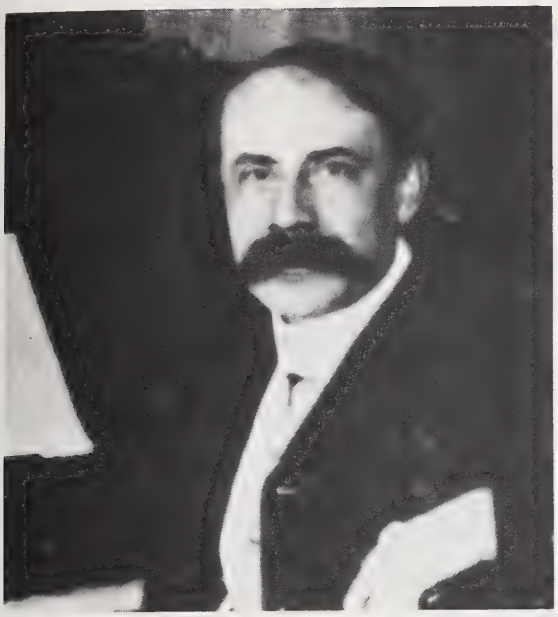
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**Edward Elgar**
Symphony No. 1 in A flat major, Opus 55



*Edward Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died in Worcester on 23 February 1934. The first hints that Elgar wished to compose a symphony date from 1898, but little came of it at the time. The motto theme of the symphony came in June of 1907, but it was not until December of that year, while staying in Rome, that Elgar actually sketched the first movement of the symphony; working hard in England the following summer, he finally finished the score on 25 September 1908. The symphony's dedicatee, Hans Richter, conducted the first performance at a Hallé Orchestra concert in Manchester on 3 December of that year; four days later he led the London Symphony Orchestra in a performance in London. The work was an immense success and achieved eighty-two performances in England, America, the continent of Europe, and Australia in 1909. Max Fiedler conducted the first Boston Symphony Orchestra performances on 26 and 27 February 1909, scarcely three months after the premiere; he repeated it the following year. But the only BSO performances since then were led by Sir Colin Davis in February of 1970 and then at Tanglewood in 1971. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, side drum, two harps, and strings.*

By the end of the nineteenth century the English had grown so accustomed to sneers that England was a "land without music" that they actually believed it. Few people recalled the glorious music of the Elizabethan and Jacobean eras, the golden age of William Byrd, Thomas Morley, Thomas Weelkes, John Wilbye, John Dowland, Orlando Gibbons, and others. And after the Restoration there was Henry Purcell, who could figure with Byrd in arguments over the identity of the greatest English composer. But after Purcell who? The great composers who followed in England were all foreign immigrants like Handel and John Christian Bach. The locals were either hopelessly conservative in their musical taste or utterly overshadowed by the influx of new musical ideas from abroad and brilliant foreign visitors, such as Haydn and Mendelssohn, who garnered all the praise and attention.

There were hopeful signs in the Romantic period. Schumann greatly admired William Sterndale Bennett, and when he dedicated the *Symphonic etudes* to him he even quoted a melody from Heinrich Marschner's Ivanhoe opera *Der Templer und die Jüdin*, where it was sung to the words "Proud England, rejoice!" But who today remembers Sterndale Bennett's various symphonies and piano concertos, not to mention the once-popular overture *The Naiads?*

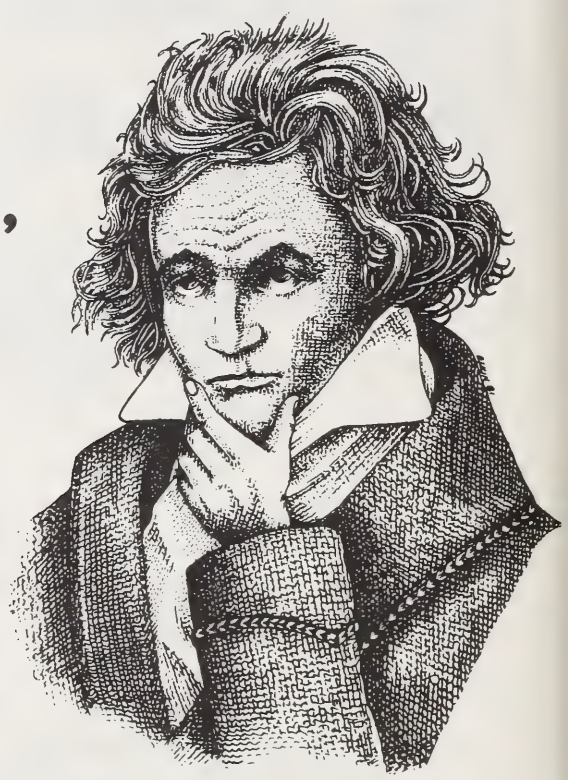
By mid-century another talented English youth showed a precocious talent that promised great things; he was sent to study in Leipzig on a Mendelssohn scholarship

endowed by Jenny Lind and returned at the age of nineteen with his newly composed incidental music to Shakespeare's *Tempest*, which promptly took London "by storm" (the pun was his). Soon after, Arthur Sullivan composed his only symphony—still a charmer—and a cello concerto (mostly lost), a ballet, cantatas, and oratorios. For a time it looked as if Sullivan was the long-expected great English composer. But although he continued turning out oratorios and even a serious opera, it was, of course, his unique collaboration with W.S. Gilbert that made him immortal, and he never returned to the symphony again.

Other British composers existed by then in plenty—Bantock, Cowen, Walford Davies, Mackenzie, Parry, and Stanford among them, though their music is all but unknown except to specialists. But the "long expected English Beethoven" called for in a London *Times* article of 1887 was already quietly on the scene, composing steadily, confident of his calling and his talent, but scarcely able to obtain performances or commissions. Far from being part of the inner circle, he was (as he described himself in a letter to Sullivan) "unconnected with the Schools, friendless and alone." His name was Edward Elgar.

Elgar was in almost every respect an outsider. He was largely self-taught in a day when only strict academic training, preferably including one of the two universities, was considered absolutely essential. He was a Roman Catholic in a country officially Protestant; the degree of prejudice that fact brought to almost everything he did would be hard to credit today. And, most galling to him (at least during occasional fits of depression), he was the son of a shopkeeeper in a class-ridden society that could never get

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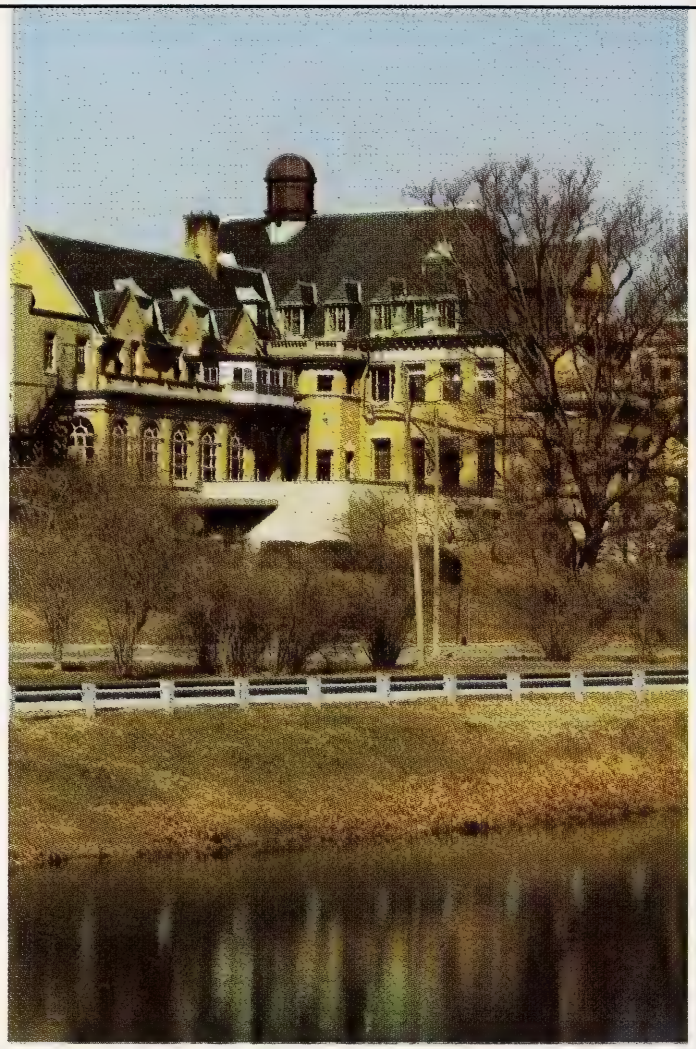

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over looking down its nose at people "in trade." And yet, ironically, it is just those facts against which he struggled and railed so vehemently, the very things that made him feel ever the outsider, that also allowed him to develop his musical talents as a composer of marked originality.

Elgar spent his formative years in Worcester, where he lived with his family over the Elgar Bros. music shop, where he occasionally waited counter and spent as much time as possible absorbing the scores in stock. Thus he had at hand most of the repertory and was able to pursue his own musical enthusiasms through close attention to the music that attracted him, without having his talents dampened by the incredible stodginess of most academic instruction in music at the official schools. Though he often felt that his lack of education was responsible for the disdain that he perceived (rightly or wrongly) on the part of the academics who controlled England's musical life, it was surely a blessing in disguise, since it forced him to follow his own, original course. Except for violin lessons he had no formal training in music, but already as a child he showed promise, as when he wrote the music for a family play at the age of ten (and many years later re-used the material in the *Wand of Youth* suites and *The Starlight Express).* At sixteen he left business forever and supported himself as a freelance musician in Worcester, filling various positions as violinist, conductor, and even bassoonist in a wind quintet, as well as teacher of violin.

The most valuable experience proved to be the most unlikely. For five years, from 1879 to 1884, he coached and conducted an "orchestra" made up of staff members of the County Lunatic Asylum in nearby Powick. For this ensemble he composed original





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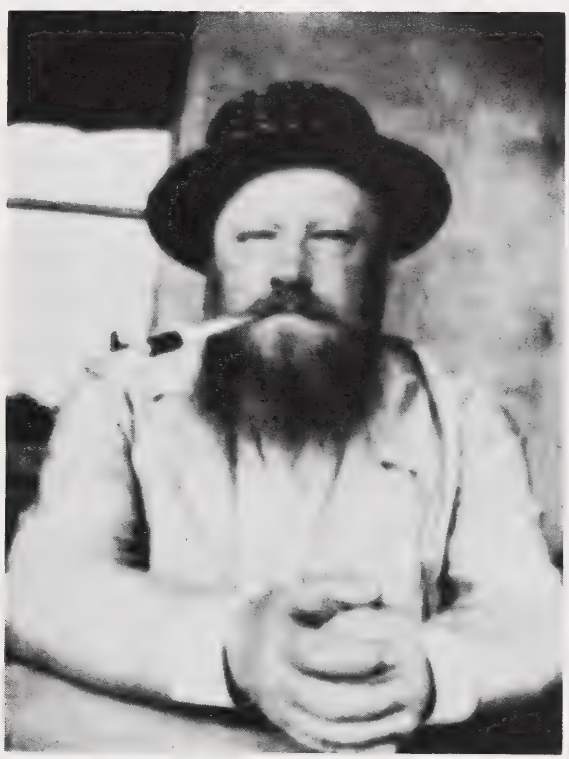


The Boston Five

*For good old Boston*

music and rescored the classics to include whatever instruments were available from week to week. As the personnel changed, he would rescore the works again and conduct rehearsals of the new orchestrations immediately. In so doing he quickly gained a first-hand knowledge of instrumental technique and orchestration such as few composers have ever had. In later years he used to boast that he had never had to reorchestrate a passage after hearing it in performance because it always sounded exactly as he had imagined it would. His unsurpassed ability to balance the overall sonorities and to ring the most delicate and subtle changes of color on his scores at every moment aroused admiration and respect at once, even from those academics who found his music in other respects beyond their comprehension (and who were quite openly envious of his sheer skill at handling the orchestra).

But Elgar remained a purely local celebrity (at a time when success in London defined "importance") until he was forty. He tried living in London in 1890, but his first major composition, the *Froissart* Overture, was not taken up by any orchestra in the capital after its premiere at Worcester, and after a hard winter he and his family retreated to Malvern, near Worcester, humiliated and defeated. During the nineties Elgar passed through severe depressions brought on by his frustration that the musical world failed to acknowledge his own sense that he was a composer with significant things to say (while the non-musical world had no interest in an "artist" in any case). Even when his *Imperial March,* composed for Queen Victoria's jubilee, had been performed with great success in London in 1897, Elgar backed out of a formal luncheon that he had agreed to attend by sending a card on the morning of the event with the note, "You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife." Widespread

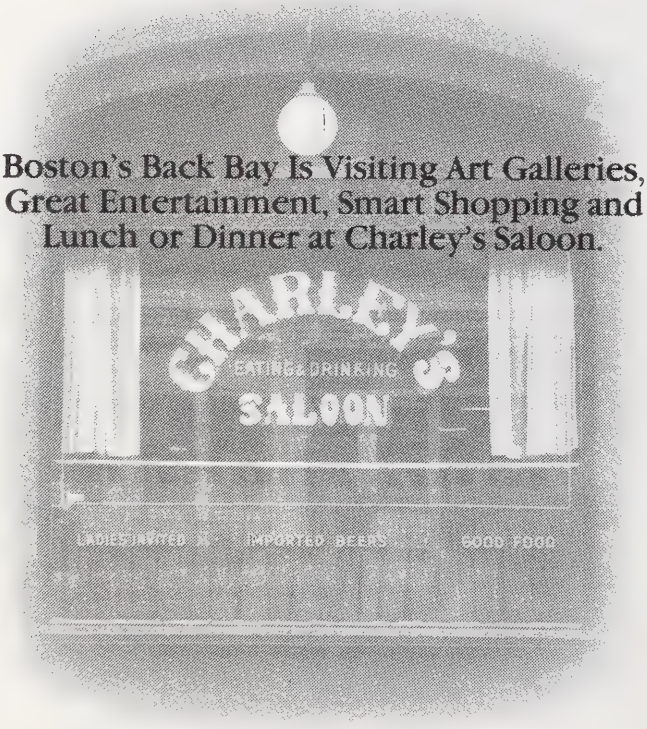


*Hans Richter, who led the first performances of Elgar's "Enigma" Variations (1899) and First Symphony (1908), as photographed by the composer at Bayreuth in 1902*

recognition came very soon, but Elgar never got over his almost pathological response to the frustration of being snubbed and unrecognized for so long.

The work that brought him sudden and lasting national prominence was Variations on an Original Theme *(Enigma)*, performed in 1899 under Hans Richter. From that point, despite the momentary (though severe) setback of the failure of his oratorio *The Dream of Gerontius* at its premiere, Elgar was at last widely recognized as the long-awaited great and original English composer. Even after *Gerontius* became a success by virtue of performances in Germany, following one of which Richard Strauss had hailed the composer as "the first English progressivist," Elgar held back from the demanding task of composing a symphony, though he had been considering one for several years.

In 1898, even before the first performance of the Variations, Elgar had proposed a commemorative symphony, a kind of English *Eroica*, on the subject of General Gordon, who had died in the massacre at Khartoum in 1885. In 1899 he confessed that he was "making a shot at it," but sketches produced over the next five years either came to naught or were, in the end, used for his Symphony No. 2 in E flat. The first real hint of the A flat symphony comes from the summer of 1907, when Elgar's wife noted in her diary for 27 June that Elgar had played her a "great, beautiful tune." This was the motto theme of the symphony, the stately march that opens the proceedings and recurs in various guises throughout. The first movement was largely composed during the Elgars' visit to Rome from December 1907 to May 1908. Back in Hereford for the summer, he worked hard on the remainder of the score. When he felt that he was making progress, he was in a good mood, as on 19 July, when he wrote a letter in his inimitable, puckish style to A. Troyte Griffith, one of his closest friends (the "Troyte" of the Variations):


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He often relaxed between bouts of composition by playing with chemicals in "the Ark," an outbuilding fitted up as a laboratory. The results were usually chancy, being based largely on random mixtures of chemicals rather than on planning for any particular purpose. Like a small boy with a chemistry set, he delighted in concoctions that either exploded or stank. As he wrote to another friend in August:

> I am resuming chemistry & made soap yesterday between fits of scoring (not scouring!) the symphony. I have been vainly trying to get Carice [his daughter] to wash with it—strange how little encouragement I get!

Elgar completed the score on 25 September, dedicating it to Hans Richter, whom he called (on the title page) "true artist and true friend." The first performance of the symphony on 3 December, under Richter's direction, was one of the great triumphs of the composer's life. Elgar's old friend and staunch supporter, August Jaeger ("Nimrod," as Elgar always called him jestingly in his letters and in the most famous and moving of the Variations), usually wrote the program notes for his first performances, but he was on this

*A whimsical reference to the Elgars' pet rabbit.



*Elgar relaxing in his chemistry lab, "the Ark"*

occasion too ill to do so (he was, in fact, only a few months from death). But Walford Davies wrote a preliminary article to which Elgar confided this view of his work: "There is no programme beyond a wide experience of human life with a great charity (love) and a *massive* hope in the future."

He sent an arrangement of the score as a gift to Jaeger, who responded with a letter calling the slow movement of the new work "not only one of the very greatest slow movements since Beethoven, but I consider it *worthy of that master.* How original, how *pure*, noble, etc . . . It's the greatest thing you have done."* Jaeger was taken to the London performance, after which he wrote a letter to Dora Penny (later Mrs. Richard Powell, the "Dorabella" of the Variations), who had been unable to attend, with a description of the kind of enthusiasm the new work engendered:

> How I wish you had been there. I never in all my experience saw the like. The Hall was *packed*; any amount of musicians . . . The atmosphere was electric . . . After the first movement E.E. was called out; again, several times, after the third, and then came the great moment. After that superb Coda (Finale) the audience seemed to rise at E. when he appeared. I *never* heard such frantic applause after any novelty nor such shouting. Five times he had to appear before they were pacified. People stood up and even *on* their seats to get a view . . .
>
> I went on Saturday too & took my wife & we enjoyed the work immensely. The House was packed again, & Busby, the managing director of the Symph: Orch: Co. told me the day was a *record* for them in the way of selling tickets.

Even before the advent of broadcasting to help spread the fame of a new work rapidly, the Elgar First achieved an extraordinary record of performances almost at once. The hundredth performance of the work took place only a little more than a year after the premiere, and by then it had been heard in Manchester, Vienna, Bonn, Leipzig,

---

*Jaeger and Elgar had once had a long conversation about slow movements and agreed that no one had ever equaled Beethoven in that respect. The composer revealed later that the opening of the "Nimrod" movement of the *Enigma* Variations was designed to recall, in its melodic turn, the slow movement of Beethoven's *Pathétique* Sonata, Opus 13, and thus to recall that particular conversation as well as to express Elgar's deep gratitude to Jaeger, who was both his friend and his editor at Novello's.

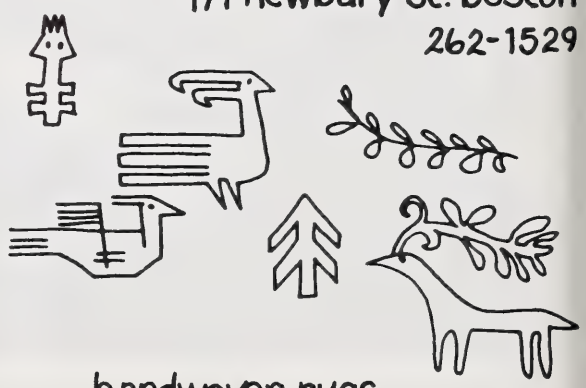
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St. Petersburg, and Sidney, as well as several cities in America and seventeen times in London. When he began the first rehearsal with the orchestra for the first London performance, Richter had said, "Gentlemen, let us now rehearse the greatest symphony of modern times, *and not only in this country!*" The reaction among musicians throughout the country was extraordinary. One who put it into words years later was critic Neville Cardus, a youth of nineteen in Manchester at the time of the premiere:

> Those of us who were students were excited to hear at last an English composer addressing us in a spacious way, speaking a language which was European and not provincial. No English symphony existed then, at least not big enough to make a show of comparison with a symphony by Beethoven or Brahms and go in the programme of a concert side by side with the acknowledged masterpieces, and not be dwarfed at once into insignificance . . . I cannot hope, at this time of day, to describe the pride taken in Elgar by young English students of that far-away epoch.

The first movement begins, after two introductory drumrolls, with a solemn march of noble simplicity, accompanied by a staccato stalking bass line. The march theme recurs many times, at least in part, during the symphony, and suggestions of the march (especially the first three notes, *mi-re-do*, or hints of the stalking bass line) occur even more frequently. Nothing could be more clearly or solidly in A flat, the home key of the symphony, but this is in fact a misleading impression, because Elgar is preparing a tense and powerful contrast with the first Allegro, which is in D minor—the farthest key possible from the tonic! Elgar has thus turned normal symphonic practice inside-out. Instead of presenting the slower introduction as a means of gradually clarifying the tonality from doubt to certainty (which is marked by the arrival of the main Allegro theme), he begins in calm confidence which is drastically eroded once the movement gets underway. The remainder is a continuing struggle between many diverse musical ideas (presented with Elgar's usual prodigality) and tonalities in a discourse that is made still more complex by the composer's tendency to elaborate his material at each restatement. The exposition functions for all the world as if the movement were in D minor (with its secondary theme in F major), as if the opening motto had never been heard. A brief reference to the motto in muted horns leads into the extended development, which deals with the most energetic thematic ideas. The recapitulation begins


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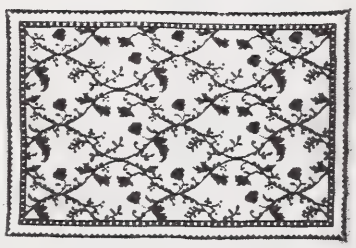
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with the Allegro theme again in D minor, but the ensuing material comes round to A flat, once again posing explicitly the question of these two very distant keys. The motto sneaks in (by way of the rear stands of strings) to introduce the coda, which builds to a powerful climax, but then dies away in a final magical phrase that encompasses both D minor and A flat major before closing on the latter.

The second and third movements are played without pause, a sustained F sharp in the strings serving as a link between them. So different in character are they that it is hard to realize by ear alone that the principal thematic idea of each movement consists of precisely the same notes! Elgar himself pointed this out in a letter he wrote to Walford Davies, who was preparing an essay on the music for the first performance: "The opening figure in the 2nd movement is used in many ways and finally dies down through triplet form, quavers [eighth-notes], then crotchets [quarter-notes] and finally becomes the theme of the Adagio." The bustling *perpetuo moto* of the scherzo:




turns into a theme of lavish lyricism through being augmented (played in longer note values) and reharmonized in D major instead of F sharp minor:




Though the pitches involved are absolutely identical, no two themes could sound more sharply differentiated! The scherzo of the second movement is just a shade demonic, with brassy marches intruding into the rushing strings, though there is an episode of lighter, more lyrical character featuring flutes and solo violin. After the last return of the fast string passage, the main theme begins to go through the transformations described in Elgar's letter, slowing down to end on the long-held F sharp.

This, in turn, leads into one of the most magically expressive slow movements in all of music, with melodic flourishes blossoming out on all sides. The delicacy of the scoring here is unsurpassed even in Elgar. At the very end we hear something that just *might* be a delicate hint of the motto theme (at least it starts *mi-re*, but the expected *do* appears an octave higher, giving the melody an entirely different physiognomy). Jaeger, in his appreciative letter to Elgar, noted that at this passage, "We are brought near Heaven." This new, heavenly theme is the last thing we hear at the end of the movement.

The finale returns to the fundamental argument between the tonalities that contended in the first movement. Following the delicate D major conclusion of the Adagio, tense, hushed tremolos introduce a somber funeral march theme in D minor. The last stands of violins and violas vainly attempt to introduce the motto theme in the same key, but in spite of several efforts, the motto is temporarily routed by a vigorous new Allegro. The funeral march theme recurs, now fortissimo in the full orchestra, and it undergoes an




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even more surprising change when the persistent last stands of strings try to bring back the motto theme in a minor key. Now the funeral march presents itself in a sustained legato that reveals an unexpected affinity with the motto. Following a recapitulation of the Allegro material, the somber character of the march is reiterated and Elgar brings back echoes of earlier themes in a coda that culminates in the most grandiose possible affirmation with a statement of the motto once again firmly established in the home key.

For a time Elgar's symphony was played almost to excess, but then, especially in the years following World War II, it rather fell from the repertory, especially outside of England. The ripe plumpness of Elgar's orchestral sound, his obvious connections with the "pomp and circumstance" of Edwardian England, with the last glories of the Empire before the horrors of the Great War, have sometimes in recent years caused listeners or performers to feel that he was passé, that we could never return to the simple unthinking patriotic fervor that many people found in Elgar's work once the character of the twentieth century became apparent. All that has started to change in recent years. Elgar's music is becoming recognized again not only as the superbly sonorous creation of a bygone day but also as the intensely personal outpouring of a man whose character and psychology had little in common with the unthinking "glories" that so soon turned to brutalities. The emotional spectrum of Elgar's music encompasses doubt as well as confidence, anger as well as joy, humor as well as sobriety. Just as Mahler's music has come into its own in recent years, we have begun to find a new Elgar, rather akin at times to our own preoccupations. And in doing so, we can perhaps find consolation in the powerful final pages of this symphony, which affirm those values that the composer summed up as "a great charity (love) and a *massive* hope in the future."

—S.L.


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**More...**

Hans Gal's *Schumann Orchestral Music* in the BBC Music Guides (University of Washington paperback) contains a brief but informative discussion of the *Genoveva* overture; Frank Cooper's chapter on "Operatic and Dramatic Music" in *Robert Schumann: The Man and His Music,* edited by Alan Walker (Barnes & Noble), provides further background and a summary of the plot to the opera. The overture alone is currently available on two recordings: that of Rafael Kubelik with the Berlin Philharmonic (DG) and that of Karl Münchinger with the Vienna Philharmonic (London Stereo Treasury). Far more intriguing, though, is the availability, at long last, of a complete recording of the music to the entire opera, which allows us to evaluate Schumann's dramatic failings and to enjoy his gorgeous music in spite of them; the recording features the Berlin Radio Orchestra conducted by Kurt Masur and has Edda Moser, Peter Schreier, and Dietrich Fischer-Dieskau in the principal roles. It is available only as an import (EMI).

The fullest source of information about Arthur Foote is the composer's own *Autobiography*, written in a casual style at the request of his daughter in 1925; it is currently available in a reprint edition (Da Capo) which also includes an informative new introduction and a chronology of the composer's life by Wilma Reid Cipolla. Cipolla has also prepared a complete bibliography of Foote's works which answers many questions about the composer and his music; it is part of the series Bibliographies in American Music published by Information Coordinators, Detroit. The only recording ever made of the Opus 63 Suite is the memorable one by Serge Koussevitzky and the BSO strings (RCA), but it is currently out of print. Other works of Foote are currently available, though. These include the sturdy Brahmsian Piano Quintet in A minor (Turnabout); the Violin Sonata in G minor, composed for one BSO concertmaster, Franz Kneisel, and played by another, Joseph Silverstein with pianist Gilbert Kalish (New World); the symphonic prologue *Francesca da Rimini* with Jorge Mester conducting the Louisville Orchestra (Louisville); and a number of smaller works.

Recent years have seen a plethora of new Elgar publications to complement the large older literature, of which the personal recollections still retain their interest and

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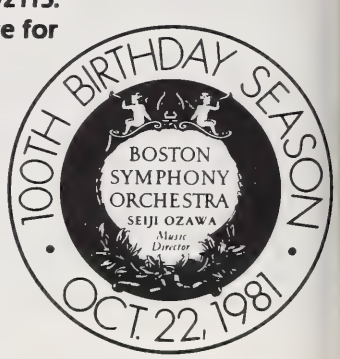
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importance. Among the older books, the recollections of violinist W.H. Reed (*Elgar As I Knew Him* [Oxford]) and two of the composer's personal friends, Mrs. Richard Powell, the "Dorabella" of the *Enigma Variations* (*Edward Elgar: Memories of a Variation* [Methuen]), and Rosa Burley (*Edward Elgar: The Record of a Friendship* [Barrie & Jenkins]) are filled with interesting insights into the complexities of Elgar's personality. Some of these are currently out of print. The best and most up-to-date single study is Michael Kennedy's *Portrait of Elgar* (Oxford); the same author's *Elgar Orchestral Music* in the BBC Music Guides (University of Washington paperback) provides brief but very informative descriptions of the music. Considered rather passé just a few years ago, Elgar's symphonies have been making something of a comeback in recent years, though they still are most frequently performed by English conductors, even when they appear outside of the composer's homeland. Elgar's First has been well served on records. Its very first recording, made in 1930, featured the composer himself as conductor. It is naturally a valuable historical document, particularly in indicating the flexible tempos and the kind of articulation that the composer desired. (It is available as an import on the English label World Record Club Ltd.) The three currently available modern recordings (i.e., those made since the advent of the LP) all have individual strengths and show the characteristics of their conductors, which is only to be expected in music of this sort, which demands a virtuoso conductor; they include two by Englishmen who were notable champions of Elgar: Sir John Barbirolli with the Philharmonia Orchestra (on budget-priced Seraphim) and Sir Adrian Boult with the London Philharmonic (Angel). The third is by a naturalized Englishman, Sir Georg Solti, also with the London Philharmonic (London).

—S.L.


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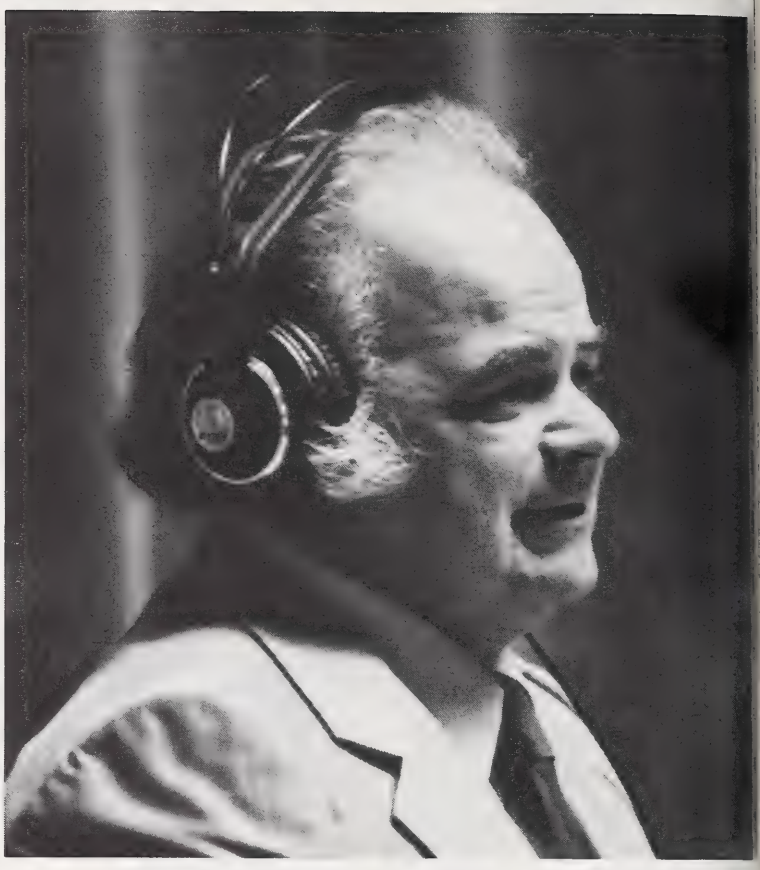


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## Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.




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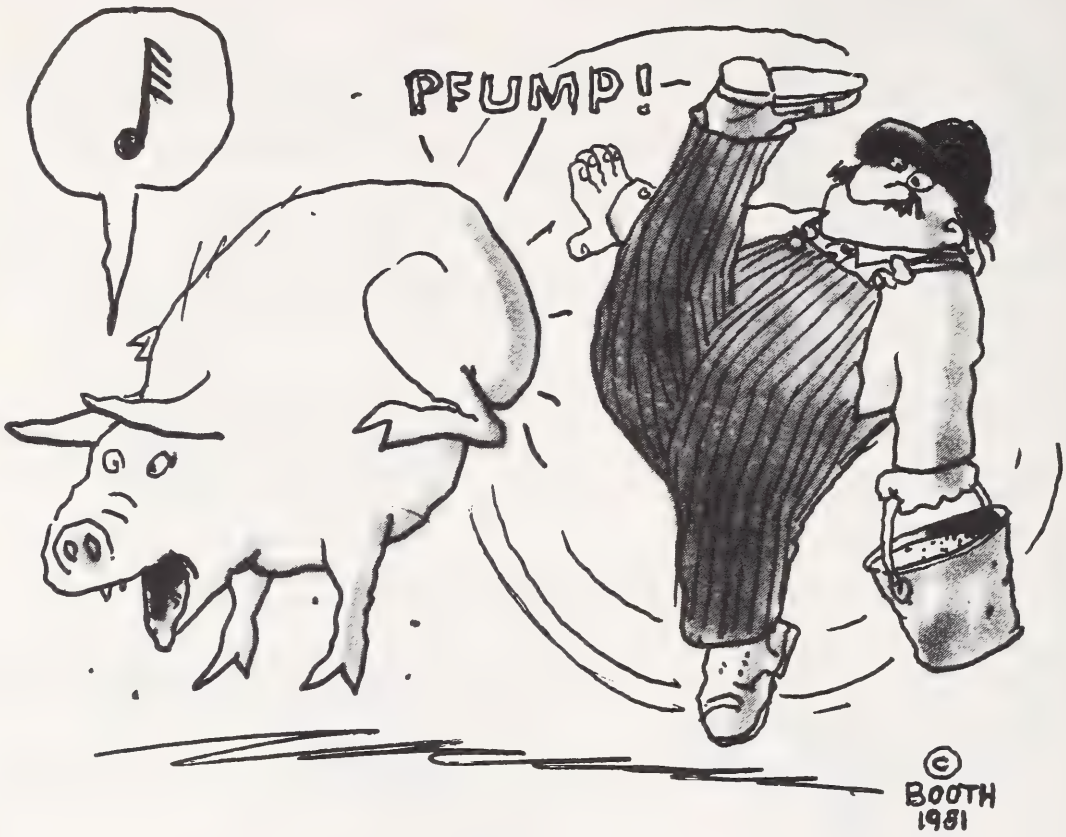
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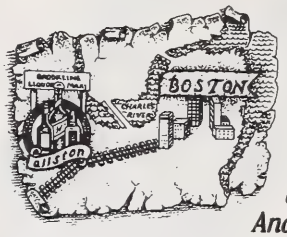
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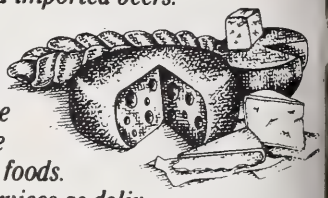



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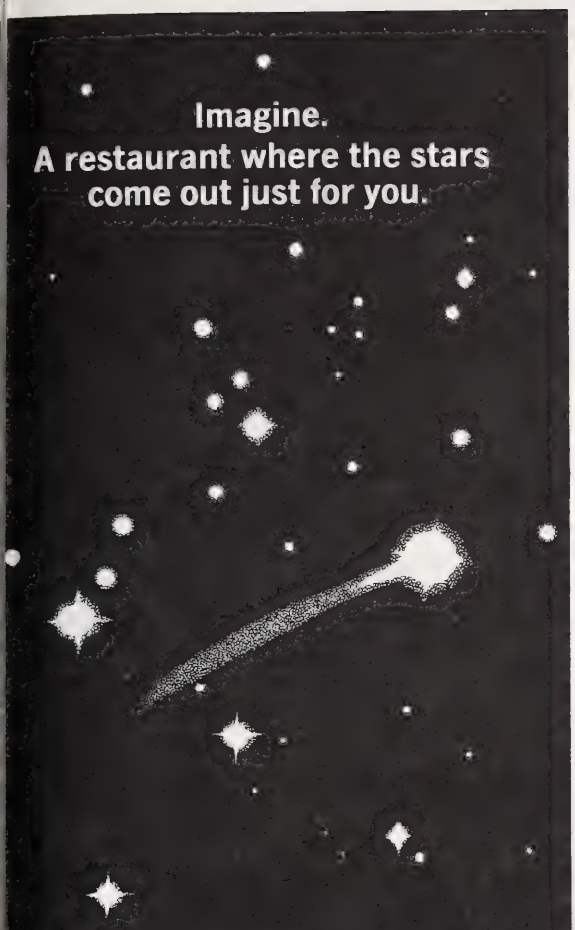




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Thursday '10' series
Friday, 4 December—2-3:50
Saturday, 5 December—8-9:50
MAXIM SHOSTAKOVICH conducting

| | |
|---|---|
| Weber | Overture to *Euryanthe* |
| Haydn | Symphony No. 95 |
| Shostakovich | Symphony No. 15 |

Tuesday, 8 December—8-9:50
Tuesday 'C' series
SEIJI OZAWA conducting

| | |
|---|---|
| Webern | Five Pieces for Orchestra |
| Schubert | *Unfinished* Symphony |
| Strauss | *Ein Heldenleben* |

Wednesday, 9 December at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday, 10 December—8-9:50
Thursday 'A' series
SEIJI OZAWA conducting

| | |
|---|---|
| Strauss | *Ein Heldenleben* |
| Schumann | Piano Concerto in A minor |

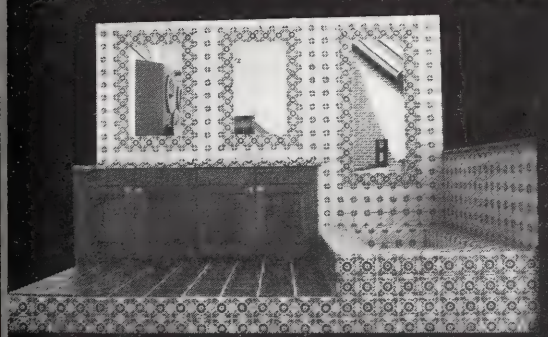
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Friday, 11 December—2-3:50
Saturday, 12 December—8-9:50
SEIJI OZAWA conducting

| | |
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| Strauss | *Also sprach Zarathustra* |
| Debussy | *Prelude to 'The Afternoon of a Faun'* |
| Schumann | Piano Concerto in A minor |

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

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## PRE-SYMPHONY CHAMBER CONCERTS

Saturday, 28 November at 6
Tuesday, 1 December at 6

FENWICK SMITH, flute
FREDERICK MOYER, piano

GABRIELLI STRING QUARTET
Alfred Schneider, violin
Raymond Sird, violin
Earl Hedberg, viola
Karl Zeise, cello

FOOTE — Three Pieces for flute and piano, Opus 31
Aubade villageoise (Allegretto grazioso)
Mélodie (Andantino ma con moto)
Pastorale (Grazioso)

ELGAR — Quintet in A minor for piano and strings, Opus 84
Moderato—Allegro
Adagio
Andante—Allegro

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

## Arthur Foote

Three Pieces for flute and piano, Opus 31

To any composer active in Boston at the end of the nineteenth century, the founding of the Boston Symphony Orchestra was an event of signal, personal importance. Not only did the orchestra provide an opportunity for these composers to hear their large works in fine performances (and many of them—Chadwick, Foote, Beach, Loeffler, and others—had most of their orchestral music premiered by the BSO), but it also provided a large core of superb professional musicians who were eager to play new pieces for their own instruments. The most prominent of these musicians, of course, was concertmaster Franz Kneisel, for whom Arthur Foote composed his violin sonata; moreover, the Kneisel Quartet, the first great American permanent string quartet, lasted for decades and premiered a large percentage of the chamber music written in this country during the years of its existence. But works for ensembles other than the string quartet were also composed for members of the BSO family as well, among them Foote's Opus 31.

This set of lyric pieces was originally composed for oboe and piano and dedicated to August Sautet, a BSO oboist from 1887 to 1912. The pieces were composed in the early 1890s and published by Schott in two editions, the original one for oboe, and an alternative for flute. Such double-barreled publishing arrangements, made with the composer's blessing, allow several instruments to perform a new work and, of course, increase the potential income for the composer. All three of these short works are essentially songs without words, brief lyric pieces capturing a single mood and musical character.

## Edward Elgar

Quintet in A minor for piano and strings, Opus 84

Although Elgar had made his living as a violinist, his real "instrument" was the orchestra. Few composers, indeed, have ever scored for the massive sonority of the large modern symphony orchestra with greater variety or delicacy. His chamber music for the most part consisted of very early works, many of them later destroyed, but late in his life he returned to chamber music genres for three of his last works—a violin sonata, a string quartet, and a piano quintet. Despite his unfamiliarity with these genres, Elgar's musical personality confronts the listener in every bar: the discursive lyrical forms, the soaring leaps in the melodic line, the supreme delicacy and variety in the handling of string instruments—all these things bespeak the composer familiar to us through the *Enigma* Variations, the symphonies, the violin and cello concertos, and the oratorios.

The first movement opens with a conflict between the nervous rhythms of the string parts and the long legato phrases of the piano that Bernard Shaw called "the finest thing of its kind" since Beethoven's *Coriolan*. Though Shaw himself went on to say that he really couldn't explain why he had linked the two works in his mind, it does suggest that the quintet is, in fact, the most ambitious of the three late chamber works, spacious in design and exuberant in expression. The slow movement is the work's high point—and one of the finest such creations in Elgar's output. The composer's problem in a piano quintet is always to balance the rich heaviness of the modern concert grand piano against the less assertive sound of the string quartet. Though there are times when Elgar allows the piano to act is if it were soloist in a small concerto, he more frequently arranges matters with the utmost care. The grandiose finale, fine as it is, causes us not to forget the

magnificently expressive tune of the viola in the slow movement and to realize that this is music composed just as the end of the Great War, the war that brought about the dissolution of so many earlier dreams of glory, was at least in sight. Elgar himself composed only one more work, the cello concerto. For the next fifteen years he tinkered at sketches for a piano concerto and a third symphony, but nothing came of them. He had said all he had to say.

## Fenwick Smith



Fenwick Smith studied with Joseph Mariano at the Eastman School of Music in Rochester and privately with BSO principal flutist Doriot Anthony Dwyer in Boston. Born in Boston, Mr. Smith moved in 1972 to West Berlin, where he studied with James Galway and where he was a member of the Berlin Symphony Orchestra. Following a summer at the Berkshire Music Center, he returned to Berlin, teaching there at Schiller College. Now on the faculty of the Boston University School of Music, Mr. Smith has been a member since 1975 of Boston's twentieth-century chamber music ensemble, *Musica Viva,* and joined the Boston Symphony Orchestra in 1978. He has built over one hundred instruments for Verne Q. Powell Flutes, Inc., and plays a flute he constructed himself.

## Frederick Moyer



Frederick Moyer began studying piano at seven and decided to pursue music seriously at fourteen; as a high school student, he was awarded a full scholarship to attend the Curtis Institute in Philadelphia. He participated in master classes taught by André Watts at Tanglewood in 1974 and studied with Leon Fleisher in Baltimore; his teachers have also included Theodore Lettvin, and Menahem Pressler of the Beaux Arts Trio. Mr. Moyer has appeared in numerous solo and chamber music recitals throughout the east; he has been soloist with the Holy Trinity Orchestra of Port-au-Prince, Haiti, the Philadelphia Orchestra, the Opera Orchestra of Genoa, the Minnesota Orchestra, and for four summers

with the Boston Pops. In the fall of 1978 he toured Japan as soloist with the Japan Philharmonic and the Sapporo Symphony Orchestra. Mr. Moyer received his bachelor's degree in 1980 from the University of Indiana, Bloomington. This past year, he won the Hemphill-Wells-Sorantin Award Competition in San Angelo, Texas, the International Piano Recording Competition, and the Concert Artists Guild Award.

## Gabrielli String Quartet



The Gabrielli String Quartet began concertizing over twenty years ago when three members of the Boston Symphony Orchestra formed an ensemble playing instruments made in the eighteenth century by Giovanni Gabrielli of Florence. The quartet has had no changes in personnel for over a decade and has performed at the Boston Symphony Prelude Concerts, the Harvard Musical Association, the Needham Concert Series, and many museums and universities in New England. The quartet includes BSO violinists Alfred Schneider and Raymond Sird, who switch off as the group's first violinist, and who have been with the orchestra since 1955 and 1960, respectively; violist Earl Hedberg, who joined the Boston Symphony in 1956; and cellist Karl Zeise, who was a member of the BSO for thirty-one years until his retirement in 1970 and who still performs frequently with the BSO in Symphony Hall as an extra player. Of the quartet's current membership, Mssrs. Schneider and Hedberg perform on Gabrielli instruments.

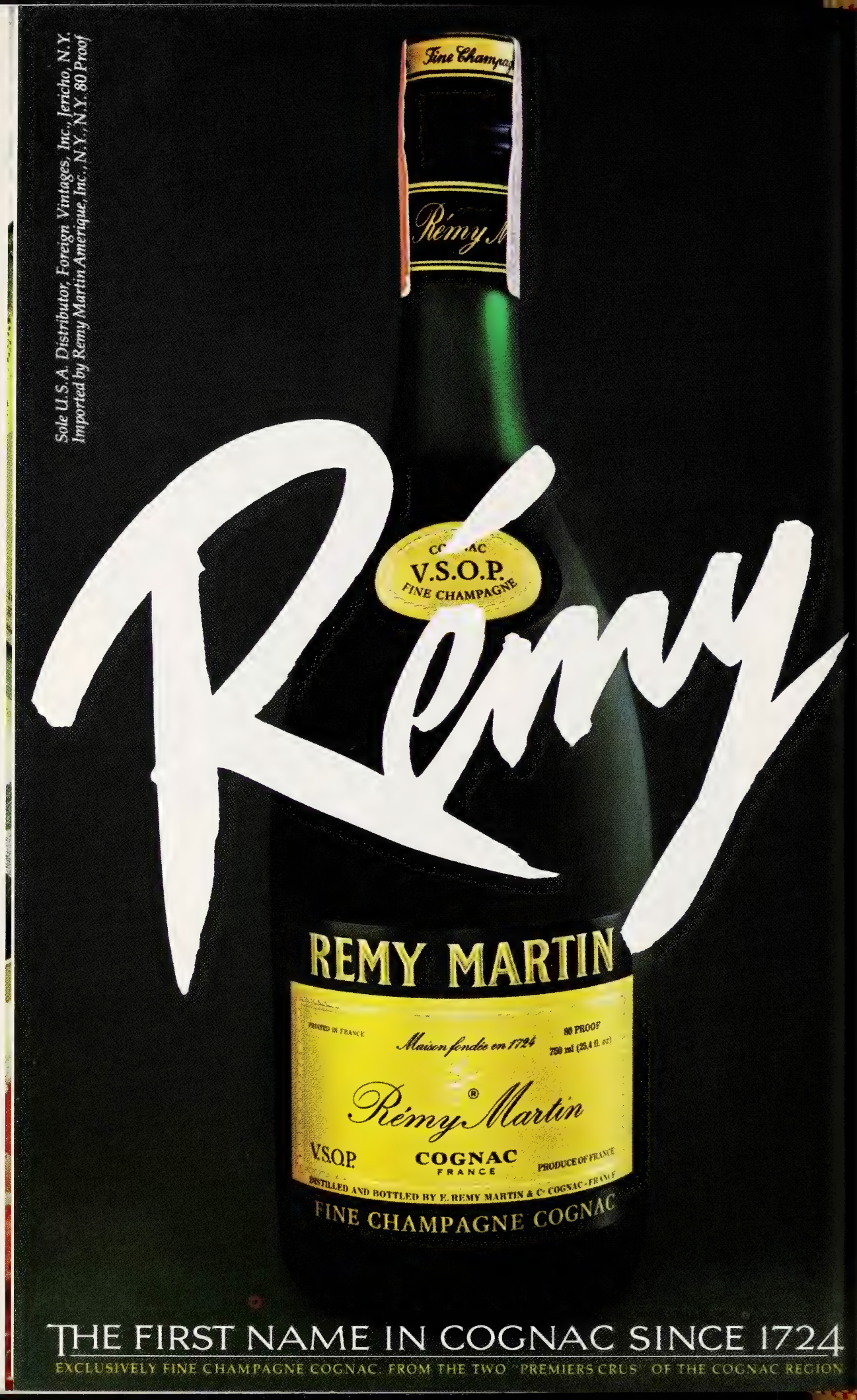
# Boston Symphony Orchestra

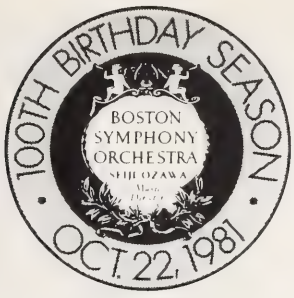


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# BSO

## BSO and Pops on Record







A wide selection of recent releases by the Boston Symphony and Boston Pops is available at local record stores for Christmas gift giving.

Mahler's Eighth Symphony, the *Symphony of a Thousand,* with Seiji Ozawa conducting the Boston Symphony Orchestra, the Tanglewood Festival Chorus, and eight internationally acclaimed soloists, has just recently been issued by Philips records. Also new from Philips is a Tchaikovsky album of *Romeo and Juliet* and the *1812* Overture: Sir Colin Davis conducts, and the Tanglewood Festival Chorus is featured in the rarely-heard choral part of the overture. Other recent Philips releases include Stravinsky's *Le Sacre du printemps* and Holst's *The Planets,* both conducted by Seiji Ozawa, and Schubert's *Great* C major symphony, under the direction of Sir Colin Davis. Digitally recorded for Telarc, and both under the direction of Seiji Ozawa, are two Beethoven albums: the Fifth Symphony, and, with pianist Rudolf Serkin, Beethoven's Piano Concerto No. 5, the *Emperor.*

In time for Christmas from the Boston Pops on Philips is John Williams's latest album, "We Wish You a Merry Christmas," featuring the Tanglewood Festival Chorus, John Oliver, conductor, and offering a popular selection of carols and other Christmas tunes. Other Pops releases include "Pops on the March," a collection of European and American marches featuring Pops favorites of recent seasons; "Pops on Broadway," including music from *Evita, Annie, A Chorus Line, Fiddler on the Roof,* and other Broadway hits; and, of course, "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind.*

## Christmas Shopping in Symphony Hall

Due to a strong demand for Symphony-oriented gifts both useful and decorative, the Marathon Office on the second-balcony level of Symphony Hall (near the elevator) will be open Monday through Friday, 10 a.m. to 4 p.m., from the 1st of December through the 18th. A limited number of BSO/WCRB Marathon premiums, some of them Centennial-inspired, will be available in return for your donation to the orchestra. This is your chance to support your orchestra by your gift—and to be Christmas-gifted in return.




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## Tom Rush in Symphony Hall

Folk singer Tom Rush will celebrate the twentieth anniversary of his first performance in Boston with a special Symphony Hall concert on Sunday, 27 December at 7:30 p.m. and will donate a portion of the proceeds to the Boston Symphony Orchestra. The Boston Pops table set-up will provide a comfortably informal atmosphere. Tickets at $15, $12, and $9 will be available at the Symphony Hall box office as of 6 December. They are also available at Bostix near Faneuil Hall, at the Out-Of-Town Ticket Agency in Harvard Square, and by mail from Water Music, 399 Broadway, Cambridge 02139.

## With Thanks

The cellist's chair currently occupied by Mischa Nieland has been endowed by Joseph M. Shapiro with a gift of $150,000 and will be named the Esther S. and Joseph M. Shapiro Chair. Mr. Shapiro has also endowed two seats in Symphony Hall. We are very grateful for his continuing generosity and gracious support.

## "A Musical Encounter"

On Sunday afternoon, 6 December at 4 o'clock, the Council and the Junior Council of the Boston Symphony Orchestra will present BSO Assistant Concertmaster Emanuel Borok, violin, and Pops conductor John Williams, piano, in a special duo-recital performance donated by Mssrs. Borok and Williams as a 1981 BSO/WCRB Musical Marathon premium. The concert, to include music of Beethoven, Debussy, Tchaikovsky, and Williams, will take place in Burden Hall at the Harvard Business School. A reception for the artists will follow, and all proceeds will benefit the Boston Symphony Orchestra.

General admission tickets are $7.50; Patron tickets (reserved seating) are $25. They are available by sending a check made payable to the Boston Symphony Orchestra, together with a self-addressed stamped envelope, to Mrs. L. Hathaway Amsbary, 88 Common Street, Belmont, MA 02178. For ticket information or reservations, phone (617) 235-0123. Parking will be available at the Harvard Business School in Boston.

## Art Exhibits in the Cabot-Cahners Room

Once again this season, monthly art exhibitions will be shown in the Cabot-Cahners Room, representing a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries. Artwork from the Pucker-Safrai Gallery was on display during the month of November. The following organizations will be represented during the next several months:

| | |
|---|---|
| 30 November—4 January | Béla Kalman Photo Gallery |
| 4 January—1 February | Helen Schlien Gallery |
| 1 February—1 March | Kezar Gallery |
| 1 March—22 March | Experimental Etching Studio |
| 22 March—12 April | Boston Architectural Center |

## Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays from 1 October until the end of the Pops season in mid-July. The tours will be conducted for a minimum of ten and a maximum of fifty people, and groups must reconfirm 24 hours ahead of their date by calling the Friends' Office at 266-1348. Dates may be reserved by writing to Symphony Hall Tours, Friends' Office, Symphony Hall, Boston, MA 02115.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins
Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins
Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

### Violas
Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos
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*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
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* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses
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*Harold D. Hodgkinson chair*

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Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

### Flutes
Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo
Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes
Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn
Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets
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*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet
Craig Nordstrom

### Bassoons
Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon
Richard Plaster

### Horns
Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets
Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones
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*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba
Chester Schmitz

### Timpani
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*Sylvia Shippen Wells chair*

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Arthur Press
*Assistant Timpanist*

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 3 December at 8
Friday, 4 December at 2
Saturday, 5 December at 8

**MAXIM SHOSTAKOVICH** conducting

WEBER — Overture to *Euryanthe*

HAYDN — Symphony No. 95 in C minor
- Allegro
- Andante cantabile
- Menuetto
- Finale: Vivace

INTERMISSION

D. SHOSTAKOVICH — Symphony No. 15 in A, Opus 141
- Allegretto
- Adagio
- Allegretto
- Adagio—Allegretto

Thursday's and Saturday's concerts will end about 9:50 and Friday's about 3:50.
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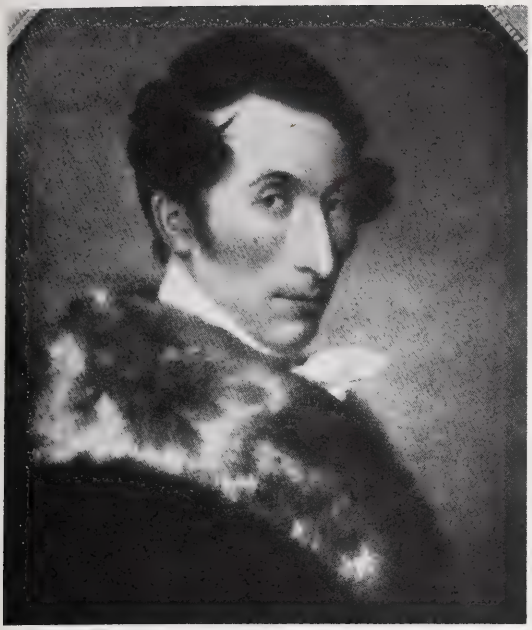



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**Carl Maria von Weber**
Overture to *Euryanthe*



*Carl Maria von Weber was born in Eutin, near Lubeck, apparently on 18 November 1786 and died in London on 5 June 1826. He composed his "grand heroic-romantic opera"* Euryanthe *to a libretto by Wilhelmine von Chezy in 1822 and 1823; the first performance took place in the Kärntnertor Theater in Vienna on 25 October 1823. The first known performance of the overture in America was given by the New York Philharmonic under George Loder on 15 May 1844. The overture entered the repertory of the Boston Symphony Orchestra in its second season, when Georg Henschel conducted it on 8 and 9 December 1882. Conductors who have programmed it here since then include Wilhelm Gericke, Franz Kneisel, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Bruno Walter, Serge Koussevitzky, Richard Burgin, Charles Munch, and Eleazar de Carvalho. Munch led the most recent Symphony Hall performances in October 1956, and Monteux conducted the last performance at the Berkshire Festival in August 1962. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Following the enormous success of *Der Freischütz,* Weber was eager to continue forging a new path for German opera. In October of 1821 he requested a libretto from an acquaintance with literary velleities, Helmine von Chezy. Overruling her protestations that she had never written a theatrical piece, knew nothing about opera, and had not even been to an opera for years, Weber presented her with samples of librettos he admired in order to give her some indication of what he was looking for. Everyone was hoping for a carbon copy of *Freischütz* (theater managers in the early nineteenth century were no different from television executives today!), but Weber was determined to move into higher spheres and to write a serious, through-composed score.

Up until the 1820s, all German operas had fallen into the tradition of the *Singspiel,* literally a "sung play," with spoken dialogue connecting independent musical numbers. Now, all practitioners of the musical theater are intensely aware that the most awkward moment in a show is the instant of transition from speech to song, from "realism" to "artifice," and much of the history of the modern American musical theater consists of inventive ways of getting past that difficult moment. Italian and French opera in the serious genres, at least, had already become completely musical, sung from beginning to end, thus avoiding problems involved in mixing the elevated tone of song with the more casual, often farcical air of dialogue. But in Germany, even operas aiming at the very highest level of ethical tone—*The Magic Flute* and *Fidelio,* for example—were not distinguished in a formal sense from the merest vulgar farce.

Weber was determined to change that. He planned to write music that would run from beginning to end of the work. It is unfortunate that he did not listen to Chezy when she

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SHISEIDO

insisted that she was not up to the work, because she was absolutely right. (In fact, her incompetence, which is truly awe-inspiring, was ultimately responsible for the near loss of *two* important compositions: in addition to *Euryanthe,* she wrote the play to which Schubert composed his delightful *Rosamunde* music, but the colossal failure of the play itself meant that Schubert's music went lost for decades until it was discovered almost by accident.) Even when she had sent him a hopeless first draft, Weber did not give up on her, possibly because he felt some pity for her: she had already been through two unhappy marriages and had become, at the age of thirty-four, a pathetic eccentric. In any case, Weber realized that the first draft of the libretto was quite impossible. He consulted other theatrical and literary people, including such estimable figures as Ludwig Tieck, but failed to take such advice as they offered. In the end, even though Act III alone was rewritten eleven times, the result was a tangled hodgepodge of incidents and insufficiently motivated characters. In fact, no libretto in the history of opera has ever been so vehemently criticized as this one, especially because the high level of imagination of the music makes it quite clear that the work might well have been one of the great dramatic masterpieces under other circumstances.

The essential kernel of the plot is a common one, found in Boccaccio and many other sources: a husband boasts of his wife's fidelity; he is then falsely convinced that she has been untrue; he attempts to avenge his honor by killing her, though she escapes; the false betrayer is discovered and punished; the couple is reunited. In addition to having an old-fashioned plot, the libretto suffers also from absurdly stilted language. And the plot has some gaping holes, the most obvious of which is the fact that the heroine could have cleared up the entire mess when she was first accused but failed to do so for no other reason, it seems, than that the story would end too soon to make a full opera.

But what is important is how the composer reacts in his music, and there is no doubt that Weber produced a rich, colorful, dramatic, and brilliantly evocative score. A recent recording of the entire score makes clear how much has been lost to the theater by the opera's dramatic absurdities. No German composer coming after Weber could write an opera without taking *Euryanthe* into account: the rich use of chromatic harmony, far more daring than any composer of the time had employed; the varied orchestral color; the determination to unify the score, rather than allow it to be a patchwork of independent numbers—all these things pointed the way to the future.

As was typical of his practice, Weber composed the overture last. In *Der Freischütz,* the overture had provided something of a dramatic summary of the story to follow: the conflict between good and evil was already laid forth in the music heard before the curtain rose. The overture to *Euryanthe* was not so closely connected to the drama, though it is without doubt a brilliant achievement. Rather than summarizing the opposing forces of the plot, Weber used two themes associated with his hero, Adolar, for the two main themes of the sonata-form overture. Following a fanfare-like statement with rushing string parts, the winds utter Adolar's firm declaration of faith, *"Ich bau' auf Gott und meine Euryanthe (I trust in God and my Euryanthe)";* the festive E flat music associated with the court moves to the dominant, where first violins introduce his love song, *"O Seligkeit, dich fass' ich kaum (O such bliss I can scarcely grasp)."* Most of the remainder of the overture simply puts these themes through their paces, though there is an absolutely magical passage in the development section which quotes the music Weber wrote for a ghost scene, with the uncanny orchestral color created by the simple device of having eight solo violins, muted, playing against tremolos in the viola section. A fugato fills the heart of the development and brings about the return of the principal themes and a conclusion of festive brilliance.

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**Joseph Haydn**
Symphony No. 95 in C minor



*Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed this C minor symphony in London in 1791. The first performance took place during Haydn's London season in that year, though the exact date has not been determined. Wilhelm Gericke conducted the first Boston Symphony Orchestra performances on 12 and 13 April 1889. It has also been performed here under the direction of Arthur Nikisch, Emil Paur, Karl Muck, Richard Burgin, Ernest Ansermet, Charles Munch, and, most recently, in January 1960, Aaron Copland. The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

Haydn's Symphony No. 95 in C minor is the odd one out in any list of the twelve great symphonic works composed for an ecstatically receptive London audience that welcomed the composer on his two visits to England. And it is exceptional in so many respects that we may assume that Haydn was explicitly aiming to strike a chord different from that of his more recent works. That this minor-mode symphony remained the sole example of its type among the London works almost certainly suggests that Haydn's audiences were less interested in his minor-key creations than in the incomparable wit of the works in major keys. All twelve of the London symphonies were published in arrangements for piano trio, intended for home music-making, soon after the first performance of the work. While the other symphonies were reprinted so often that the engraved plates started to wear thin, the C minor symphony in its trio arrangement was never reprinted. Clearly this symphony was the slowest seller of the lot. And, apparently as a result, Haydn never tried this particular approach again.

Besides being the only one of the twelve London symphonies to appear in a minor key, it is also the only one to be lacking a slow introduction. The two facts are probably related. Haydn had found that the presence of a slow introduction before heading off into a major-key Allegro that bubbled with wit and good humor had the effect of lending greater breadth to the whole, especially if—as often happened—the introduction raised doubts about the eventual key of the movement to follow, doubts that could be resolved with a smile when the main Allegro began. In such situations, the brilliance of the Allegro could counterbalance the seriousness of the introduction, and balance—to the classically-minded composer—was a value of prime importance.

A movement in the minor mode, though, is automatically more intense and formal than one in the major, so a slow introduction would most likely be considered extreme, and hence inappropriate. Haydn's opening is a bold one—an impressive gesture tossed off fortissimo and followed by a full measure of silence. The answer to this gambit is a softer phrase that climbs progressively until it closes in a repetition of the opening gesture,

which breaks up into its component parts; these begin to function as a contrapuntal element, in which guise we will hear a great deal of them. Following the modulation to the expected key of E flat, the strings introduce the second subject; upon its repetition by bassoons and second violins, the flute and first violins add a rising scale fragment as countermelody before yielding entirely to the energy of an extended passage in triplets. The development section works out the implications of the contrapuntal materials so seamlessly that we almost pass by the return to the home key unnoticed, especially because Haydn this time allows the opening gesture to be extended sequentially as if it were yet another phase of development. Only when the softer second phrase enters exactly as it had at the opening are we certain that the recapitulation is underway. The restatement of the secondary material requires a change of mode to C major. Haydn enriches the passage with new orchestral colors, particularly in assigning the countermelody (at the second statement) to a solo violin; this was an afterthought, added probably during rehearsals in London. Until very recently published editions of the score omitted that violin line (for over a century these last twelve symphonies of Haydn



circulated in unreliable, error-ridden versions), but it has now been firmly and correctly re-established.

The slow movement is one of Haydn's variation forms that also hints at the rondo. The unexpected highlighting of the solo cello in the first variation paves the way for the still more striking cello solo in the Trio of the third movement. The minuet is mostly in a powerful C minor, which allows the C major of the Trio to shine all the more resplendently. Haydn clearly knew that he could count on the principal cellist of his London orchestra to rise to this occasion, or he would not have dared to write so exposed a solo part. The last movement makes no attempt to retain the C minor darkness and energy of either the first or third movements. It begins, in fact, with a brilliant and spacious C major theme predestined for contrapuntal treatment. Only after the final restatement of the opening idea does Haydn slip into a stormy C minor, but before long the smiling character of the movement disperses the clouds for a sunny coda.

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**Dmitri Shostakovich**
Symphony No. 15 in A, Opus 141



*Dmitri Dmitrievich Shostakovich was born in St. Petersburg on 25 September 1906 and died in Moscow on 9 August 1975. He composed the Fifteenth Symphony in July 1971. The composer's son Maxim Shostakovich conducted the first performance in Moscow that September. The American premiere was given by the Philadelphia Orchestra under the direction of Eugene Ormandy on 28 September 1972. These are the first performances by the Boston Symphony Orchestra. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, a large percussion section containing timpani, triangle, castanets, soprano tom-tom, snare drum, wood block, whip, cymbals, bass drum, tam-tam, xylophone, bells, vibraphone, and celesta, plus the usual strings.*

In the eighteen years between the composition of the Tenth Symphony (1953)—considered by many to be his finest symphonic achievement—and the Fifteenth (1971), Shostakovich seemed to have turned away completely from the classical symphonic ideal of an abstract, instrumental genre. Both the Eleventh and Twelfth symphonies, though completely instrumental, were overtly programmatic: the former, subtitled *The Year 1905*, was written for the fortieth anniversary of the Revolution and used tunes related to the Revolutionary experience; the latter, called *The Year 1917*, was dedicated to the memory of Lenin. His next two symphonies departed even further from the traditional instrumental ideal, in that the use of voices and texts made virtually a cantata of one (Symphony No. 13, *Babi Yar*, to poems of Yevtushenko) and an orchestral song cycle of the other (No. 14, with settings of eleven poems by such writers as Apollinaire, Lorca, and Rilke).

At the same time, Shostakovich had not turned his attention completely away from abstract classical forms. On the contrary, he produced a substantial group of string quartets, including the Eighth, arguably the finest of them all, though even here the notion of "abstract" is perhaps misleading, because the music remains intensely personal, and not only because Shostakovich used his musical signature D-S-C-H (the pitches D, E flat, C, B natural), the translation into musical terms of his own initials, an idea he had already introduced into the Tenth Symphony. Other works composed during this period, including the stark violin sonata and the somber, sometimes strident songs to poems of Alexander Blok for soprano and piano trio, are equally immediate in their air of projecting the composer's own persona.

The Fifteenth Symphony, in this context, came as something of a shock. It is purely orchestral, and it is cast in the traditional four movements. No overt program seems to be associated with the music. And yet it is striking in several regards: an unusual clarity of scoring, rarely calling for the full orchestral tutti; the wide range of melodic styles, from the simplest diatonic tune to melodies that flirt with all twelve notes of the chromatic

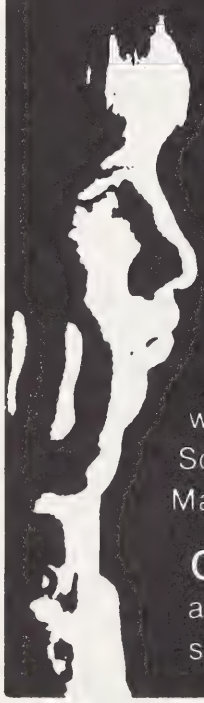
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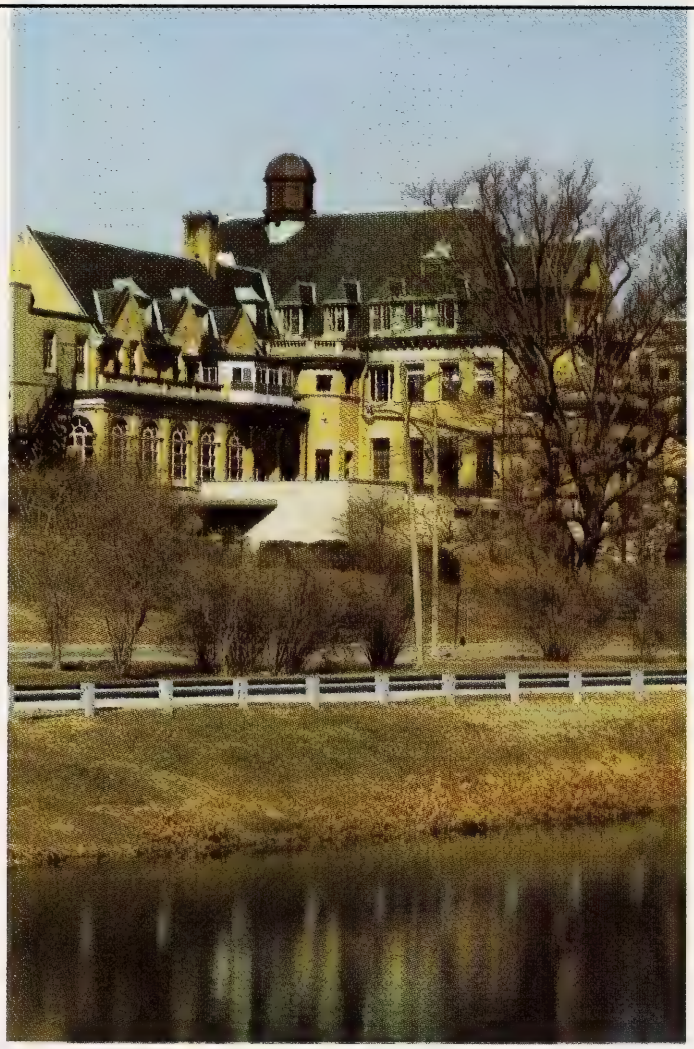

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scale (all the while remaining fundamentally diatonic, though with a kind of spicy wit laid over the framework); and, most puzzling of all, the quotations from and references to earlier music, especially Rossini's overture to *William Tell* and Wagner's "fate" motive from *The Ring of the Nibelung*.

The *galop* theme from the *William Tell* Overture, which recurs throughout the first movement, may simply have occurred to the composer as a jest growing out of the rhythm that was already taking over the witty first movement. But this nose-thumbing quality had not been apparent in Shostakovich's music for some years—not since the Ninth Symphony, in any case. The original Soviet recording of the Fifteenth had liner notes suggesting that the movement represented a toyshop at night, with the mock-military music representing toy soldiers. But the atmosphere of the whole suggests a scherzo rather than a nocturne, so perhaps it is better to take the whole thing at face value and enjoy the romp. Still, it is hard to avoid the suspicion that there is here some underlying irony.

The slow movement, full of chorales and dead marches, reinforces this possibility: how is the juxtaposition to be explained otherwise? The brass chorale alternates with a poignant line for solo cello. Later on a distinct "slow march" rhythm in a melody for two flutes over pizzicato cellos and basses recalls the manner, if not the matter, of Handel's dead march in *Saul* (not a quotation here, to be sure, but the measured, somber pace of the flutes unavoidably recalls Handel's treatment). This march figure continues to take over the musical discourse until it breaks out fortissimo in the full brass section, generating an orchestral tutti, the climax of the movement, following which the strings repeat the chorale-like idea while the soft brilliance of celesta and vibraphone spin out expressive lines. But the last word is given to the low brass and timpani—a quiet recollection of the dead march. The third movement follows directly on from the

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second, linked by a phrase in the bassoons, a sequence of parallel fifths. The movement itself is another scherzo, scored with strikingly few instruments at any given time throughout its entire extent, and never becoming joyously witty so much as it is sardonic. One can hardly help asking what thought is lurking behind this music.

The finale poses the question even more explicitly: the movement opens with a direct quotation from Wagner's *Ring*, the motive of "fate" in the horns, trombones, and tuba. Immediately the timpani play a characteristic rhythm, also from the *Ring*: the rhythm heard in the orchestral interlude of *Götterdämmerung* known as "Siegfried's Funeral March." Two such direct quotations impel the question: Whose fate is under consideration? What Siegfried has died? One possible explanation comes in the central episode of the movement, a passacaglia. This form, a set of variations over an unchanging bass line, comes from a dance genre of the Baroque era, but in the twentieth century it has come to be used mostly to suggest monomania (perhaps the two best-known cases are in Berg's *Wozzeck* and Britten's *Peter Grimes*). The theme in the bass has been identified by some critics as being derived from the "war theme" of Shostakovich's own Seventh Symphony, *Leningrad*, written in part under siege conditions while the Nazis were starving and bombarding the city in 1941. Is this musical canvas still another recollection of World War II and a memorial to the dead (the Soviet Union is full of such monuments)? Or does it have broader implications? The composer has not told us in so many words; we have only his score to go by, a score in which a final recollection of the passacaglia theme in the closing A major section passes away, leaving only a sustained open fifth (A-E) in the strings, against which the percussion instruments play a complex rhythm apparently quoted from Shostakovich's own Fourth Symphony while the celesta and piccolo recall the opening bars of the first movement.

As with so much of Shostakovich's music, it is possible to listen to the Fifteenth purely as musical pattern and architecture, but at every point the composer seems to be hinting that personal and private concerns are to be identified therein—concerns that may be relevant not only to the composer, but to each listener as well.

—S.L.

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## More . . .

The standard book on Weber is John Warrack's *Carl Maria von Weber* (Cambridge, available in paperback), which combines an excellent discussion of life and works. The complete score of *Euryanthe* has been recorded by the Dresden State Opera under Herbert Janowsky, with soloists including Jessye Norman and Nicolai Gedda (Angel). The overture alone is on Herbert von Karajan's recording of six Weber overtures (DG); Leonard Bernstein has recorded it with the New York Philharmonic (Columbia, with two other overtures and *Invitation to the Dance),* and Eugene Ormandy with the Philadelphia Orchestra (Columbia, a miscellaneous collection).

Books on Haydn are either very small or very large. The best short introduction is Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback); at the opposite end of the scale is the mammoth five-volume study by H.C. Robbins Landon, *Haydn: Chronology and Works* (Indiana); Haydn's London visits are discussed in volume III. The ninety-fifth symphony is, of course, available in Antal Dorati's complete cycle of the Haydn symphonies, but only as part of a six-record set containing all twelve of the London symphonies, provided with extremely thorough notes by Robbins Landon (London Stereo Treasury). A more refined performance is that of George Szell with the Cleveland Orchestra (Odyssey, coupled with the *Surprise* Symphony).

Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's contribution to the BBC Music Guides entitled *Shostakovich Symphonies* (U. of Washington paperback.) The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1970* (Norton, available in paperback). As the title indicates, the cutoff date falls before the composition of the Fifteenth Symphony, but the author has reportedly prepared a new chapter, bringing his history up to 1980, for an eventual revised edition. A new and intensely interesting light on Shostakovich has been cast by the recent publication in English of *Testimony: The Memoirs of Dmitri Shostakovich,* as related to and edited by Solomon Volkov (Harper & Row, available in paperback). Many people, including Maxim Shostakovich, have questioned its authenticity, which is difficult to establish since it was purportedly smuggled out of the Soviet Union and therefore lacks any official cachet, but much of it, at least, seems psychologically consistent and convincing. A more recent book, *Pages from the Life of Dmitri Shostakovich* by Dmitri and Ludmilla Sollertinsky (Harcourt Brace Jovanovich), is much more disturbing; it is an "official" Soviet view that completely glosses over most of the difficulties in the composer's life with rarely a mention of Stalin and the official criticisms of Shostakovich's music. The book must be treated as overtly prejudiced, however much accurate information it may contain. Maxim Shostakovich has recorded the Fifteenth Symphony on Melodiya/Angel, but that release has been withdrawn from the Angel catalog and seems to be currently unavailable (though it is still listed in Schwann). Bernard Haitink's performance with the London Philharamonic (London) is clear, crisp, and clean.

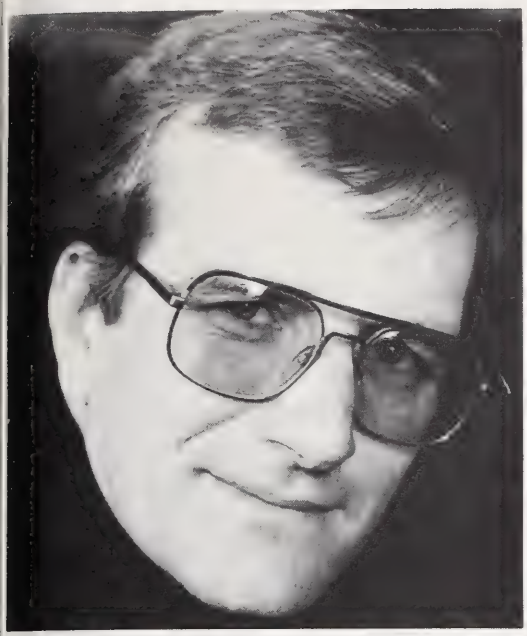
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## Maxim Shostakovich



Son of the composer Dmitri Shostakovich, Maxim Shostakovich defected from the Soviet Union together with his nineteen-year-old son Dmitri, a concert pianist, last April while the two were on tour in Nuremberg, West Germany, with the U.S.S.R. Television and Radio Symphony Orchestra. They requested and were given political asylum in the United States.

Born 1938 in Leningrad, Maxim Shostakovich began studying piano with Elena Khoven at the Central Music School. He subsequently attended the Moscow Conservatory, continuing his piano studies with Yakov Flier and then studying conducting with Rabinovich, Gauk, and Rozhdestvensky. He also studied in a seminar under Igor Markevitch. Following graduation, Mr. Shostakovich became assistant conductor of the Moscow Symphony Orchestra and conductor of the Government Academic Symphony of the U.S.S.R. From 1971 to 1981 he was principal conductor and artistic director of the U.S.S.R. Television and Radio Symphony, touring throughout the Soviet Union, Western Europe, and Japan, and three times in the United States.

Maxim Shostakovich made his debut as a pianist at nineteen with his father's Piano Concerto No. 2, composed for and dedicated to him. He conducted the world premiere of the Shostakovich Symphony No. 15, and he has recorded virtually all of his father's symphonies in the Soviet Union. He has performed with such notable musicians as Emil Gilels, David Oistrakh, and Mstislav Rostropovich, and in 1979 he produced his father's opera *The Nose* in London. Since his arrival in the United States, he has conducted the National Symphony of Washington, D.C., on the steps of the Capitol building before an audience of 60,000, as well as subscription concerts with that orchestra earlier this season. One of those concerts, on 25 September, marked a special tribute to what would have been his father's seventy-fifth birthday. This week's concerts are his first with the Boston Symphony Orchestra. Mr. Shostakovich is also scheduled for appearances with the Los Angeles Philharmonic, the New York Philharmonic, the Philadelphia Orchestra, the symphony orchestras of Detroit, San Diego, and Atlanta, the London Philharmonic, and the Israel Philharmonic, as well as three performances with the Hong Kong Festival during a tour of the Far East.




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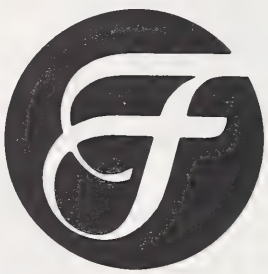
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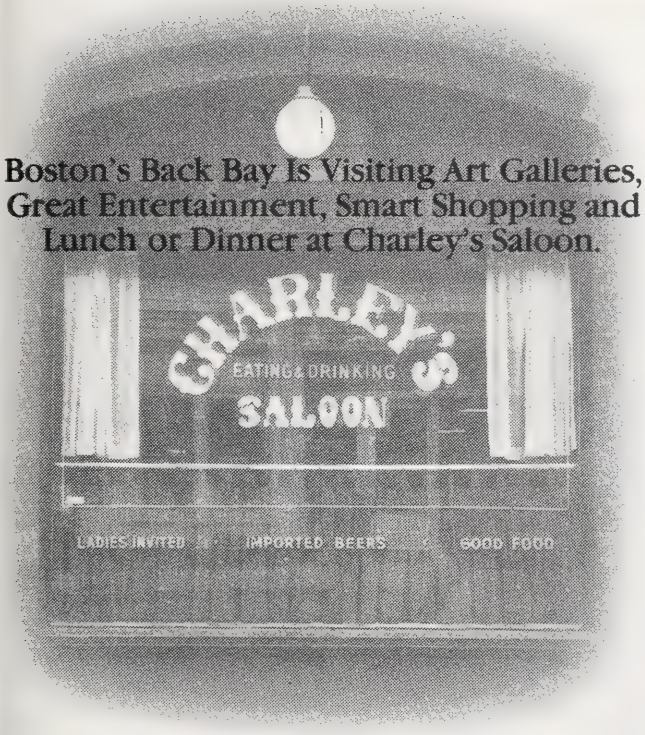
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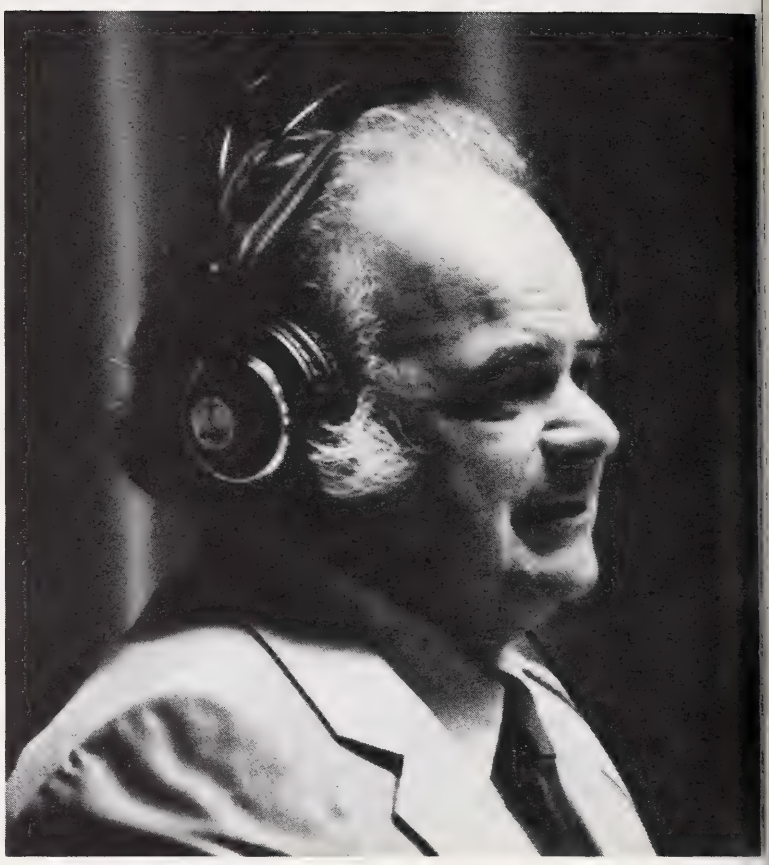
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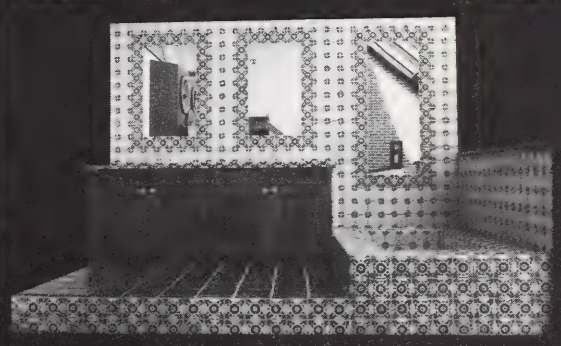
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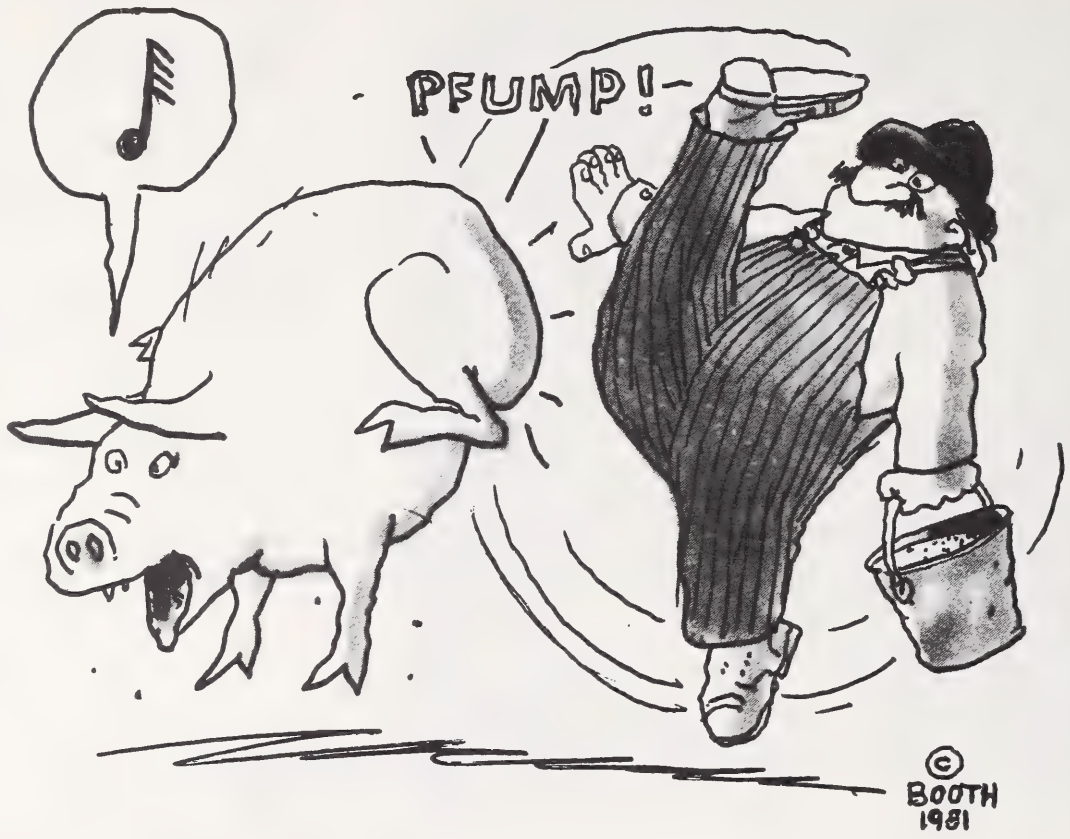


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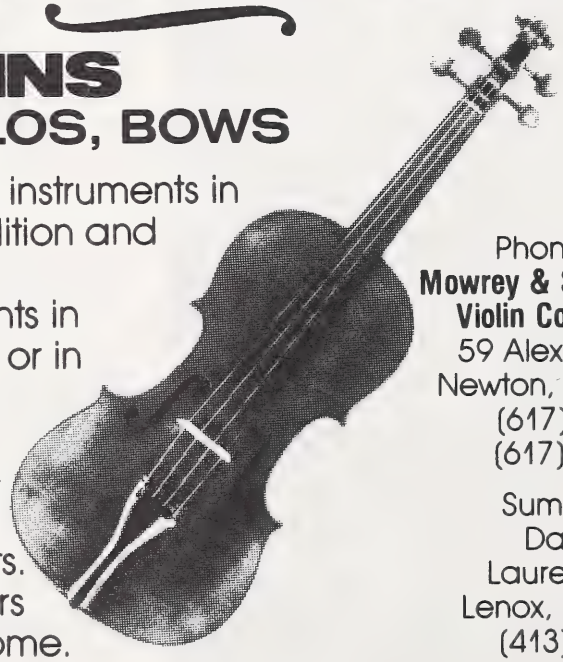
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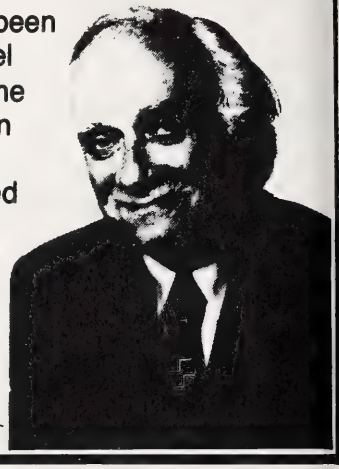
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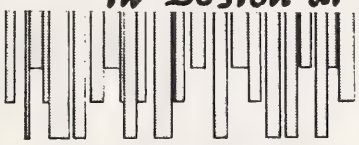
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Wednesday, 9 December at 7:30
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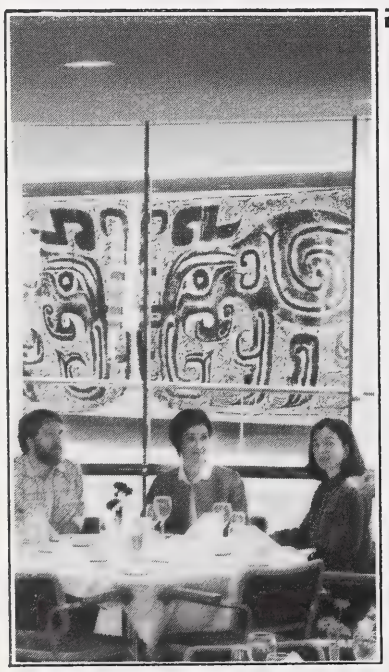
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CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), WMEM-FM (Presque Isle 106.1), WEVO-FM (Concord 89.1), WVPR-FM (Windsor 89.5), and WVPS-FM (Burlington 107.9). Live Saturday evening broadcasts are carried by WGBH-FM and WAMC-FM, as well as by WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), and WPBH-FM (Hartford 90.5). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

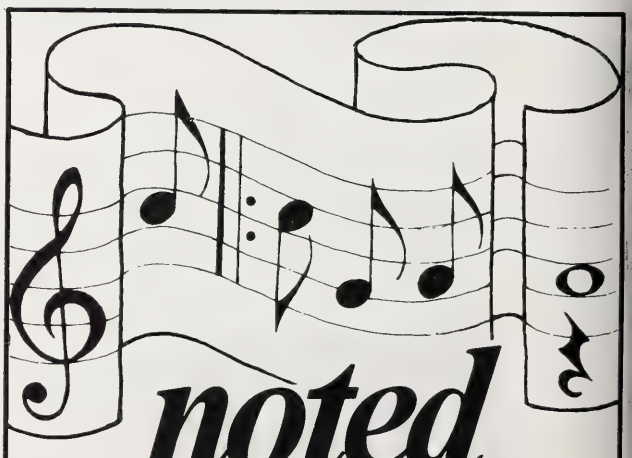
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Hundredth Birthday Season, 1981-82




## PRE-SYMPHONY CHAMBER CONCERTS

Thursday, 3 December at 6
Saturday, 5 December at 6

RONALD KNUDSEN, violin
JEROME PATTERSON, cello
PATRICIA DeVORE, piano

TCHAIKOVSKY — Trio in A minor for piano, violin, and cello, Opus 50

Pezzo elegiaco: Moderato assai—Allegro giusto
A. Tema con variazioni: Andante con moto

Var. I: L'istesso tempo
Var. II: Più mosso
Var. III: Allegro moderato
Var. IV: L'istesso tempo
Var. V: L'istesso tempo
Var. VI: Tempo di Valse
Var. VII: Allegro moderato
Var. VIII: Fuga. Allegro moderato
Var. IX: Andante flebile ma non tanto
Var. X: Tempo di Mazurka
Var. XI: Moderato

B. Variazione finale e Coda: Allegro risoluto e con fuoco—Andante con moto—Lugubre

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## Pyotr Ilyich Tchaikovsky

Trio in A minor for piano, violin, and cello, Opus 50

Tchaikovsky did not care much for the combination of piano with stringed instruments in chamber music. He said as much in a letter to his patroness, Nadezhda von Meck, in October of 1880, after she had requested that he compose a piano trio for her (her "house pianist" at that time was none other than Claude Debussy). Yet in December 1881, he began to compose a work in the very medium he had spurned so recently. Although Tchaikovsky assured Mme. von Meck that he was undertaking the work partly to please her and partly to overcome the technical difficulties involved in combining the linear, lyrical qualities of violin and cello with the weight and percussive character of the piano, there is little doubt that the piece was actually inspired by the death of his friend and associate, Nikolai Rubinstein. Although Tchaikovsky and Rubinstein had been estranged for a time following the latter's harsh attack on the first Tchaikovsky piano concerto, when the composer had played it through for him for his advice regarding the solo part, Rubinstein had been responsible for conducting many of the premieres of Tchaikovsky's work, and the composer always sought his opinion regarding recent works.

The score is filled with reminiscences of its commemorative character. The dedication is "to the memory of a great artist"; the first movement is explicitly marked "*Pezzo elegiaco* (Elegiac piece)," and the sadly lyrical first theme returns at the end of the second movement in a coda that suggests a heroic funeral march dying away into nothingness (the last performance mark in the piece is "lugubrious").

The long first movement is a sprawling, loosely constructed sonata form. The piano part predominates so greatly as to suggest a concerto in which the orchestra has been reduced to two stringed instruments; but, then, Rubinstein was a great pianist, so perhaps the emphasis is fitting. The recapitulation is one of the very rare cases in music in which the opening theme is brought back at a slower tempo than it had at the opening. The marking is "*Adagio con duolo e ben sostenuto* (Slowly, with grief, and well sustained)"—yet another reminder of the work's character as an act of mourning.

The variations of the second movement are based on a folk melody first presented in the piano alone. The nineteenth-century Russian critic Nikolai Kashkin wrote that Tchaikovsky used this tune in recollection of a spring day when Rubinstein had sent for wine and sweets for a group of local peasants, who then entertained him and his friends with songs and dances. The variations are supposed to reflect incidents in Rubinstein's life, but they make a splendid collection of musical moments without any consideration of a possible program. The scoring is varied and fascinating, most of all perhaps in the fifth variation, where the strings hold the tonic note in an extended drone while the piano, playing lightly in the upper registers, suggests a music box. Owing particularly to the unusual length and structure of the second movement, Tchaikovsky marked two optional cuts in the printed score: the entire eighth variation (a fugue) and a large chunk of the finale. The present performance will include the fugal variation.

—Steven Ledbetter

## Ronald Knudsen



Violinist Ronald Knudsen was born in Beatrice, Nebraska, and studied at the Peabody Conservatory in Baltimore. Mr. Knudsen was a member of the Baltimore and Detroit symphony orchestras before joining the Boston Symphony's second violin section in 1965. Mr. Knudsen was in Tokyo for the 1967-68 season as part of a Boston Symphony cultural exchange program with Japan, and he was a member of the contemporary music ensemble *Collage* from its inception in 1971 until 1980. Mr. Knudsen is concertmaster and associate conductor of the Newton and Brockton symphony orchestras. He will perform the Brahms Double Concerto with his BSO cellist colleague Jerome Patterson and the Newton Symphony next March.

## Jerome Patterson



Cellist Jerome Patterson joined the Boston Symphony Orchestra in September 1967. Born in New York, Mr. Patterson studied at the Juilliard School of Music and at the Hartt College of Music; his teachers included Luïgi Silva, Aldo Parisot, and BSO principal cellist Jules Eskin. Before joining the BSO, Mr. Patterson was a member of the New Haven Symphony, the Baltimore Symphony, the Pittsburgh Symphony, and the Puerto Rico Symphony. Mr. Patterson participates in frequent New England-area chamber music recitals. He has performed the Brahms Double Concerto with his BSO violinist colleague Ronald Knudsen and the Brockton Symphony; Mssrs. Knudsen and Patterson will repeat that work with the Newton Symphony Orchestra this coming March.

## Patricia DeVore



A native New Englander, pianist Patricia DeVore received her master's degree from the Manhattan School of Music in New York City; her teacher was Robert Goldsand. Ms. DeVore is music director for the concert series Chamber Music in Watertown, and music director also of the First Parish Church in Watertown. She has toured to Philadelphia, New York City, Chicago, and Boston with the modern dance company, "An Evening with Jim and Lorry May." Ms. DeVore performs chamber music frequently in the Boston area and teaches piano privately.

# Boston Symphony Orchestra

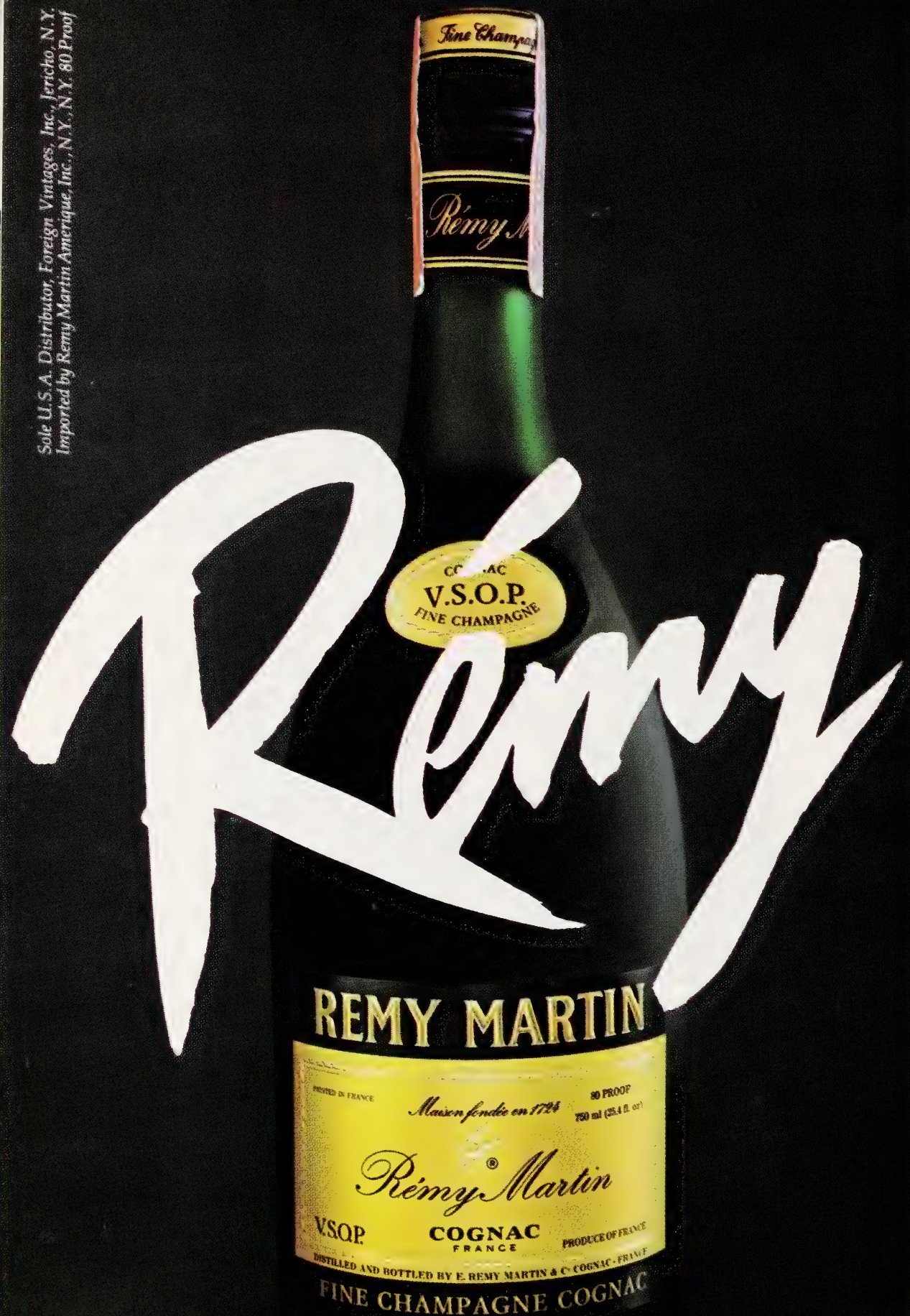


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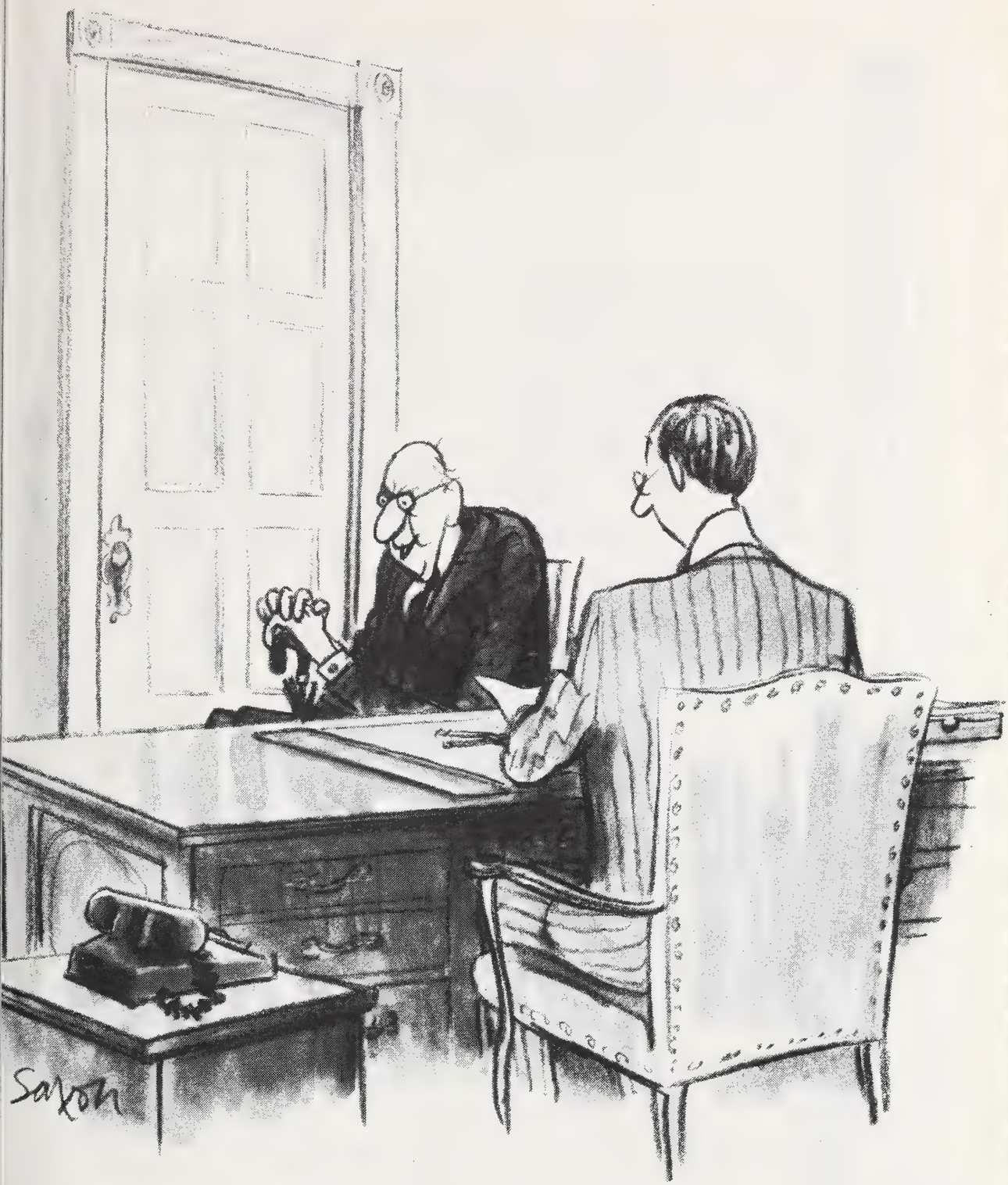
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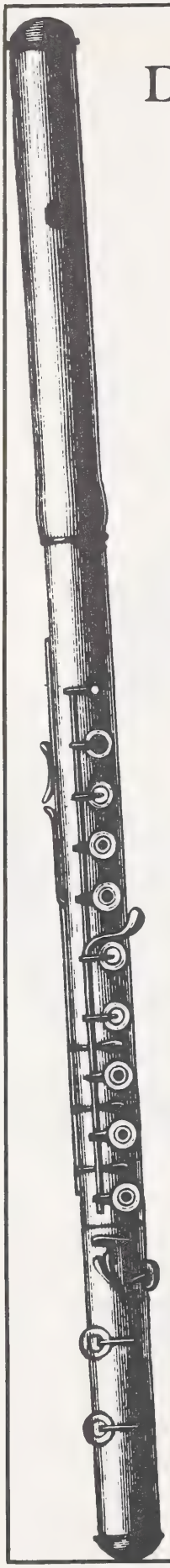

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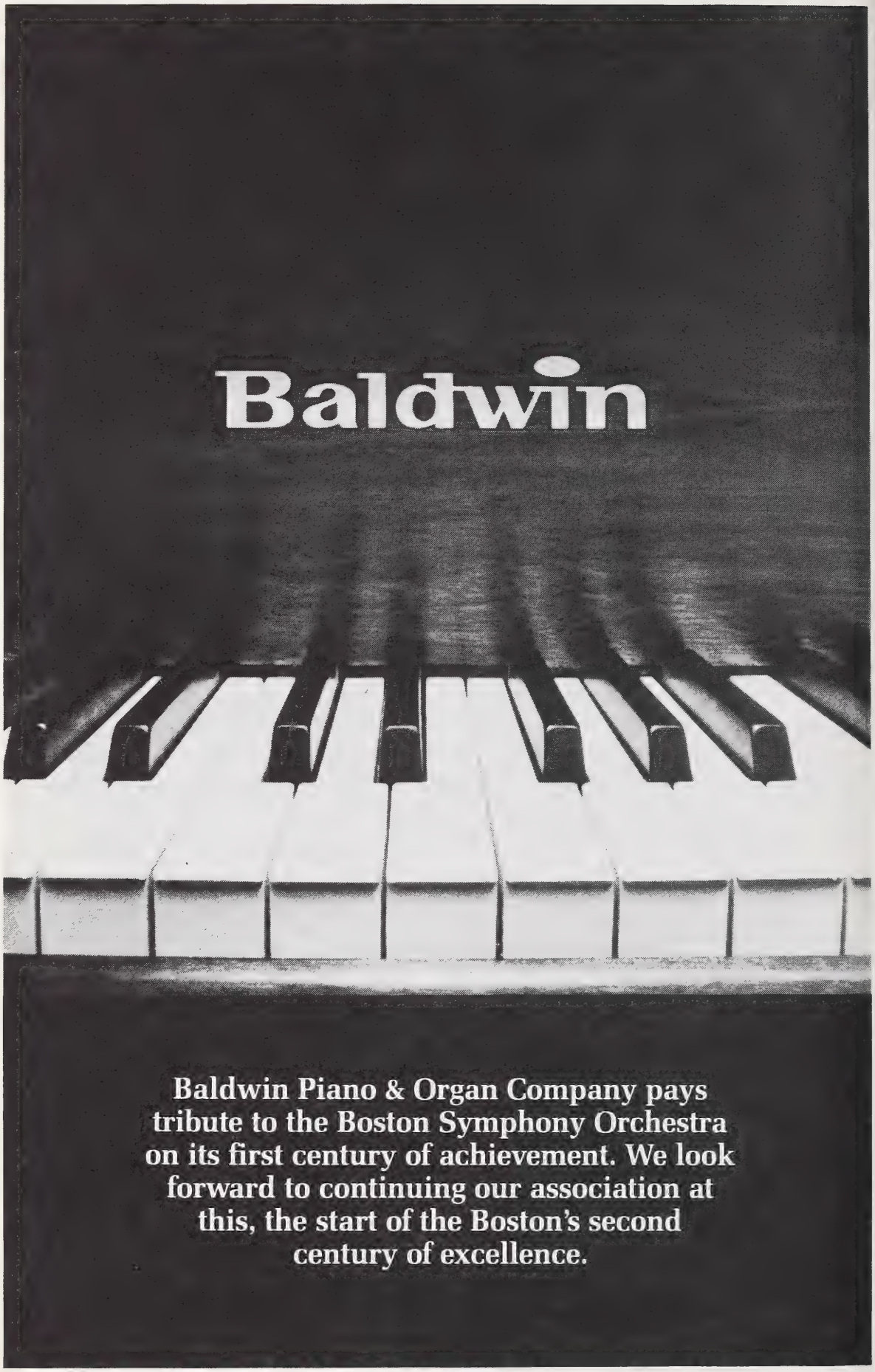
A wide selection of recent releases by the Boston Symphony and Boston Pops is available at local record stores for Christmas gift giving.

Mahler's Eighth Symphony, the *Symphony of a Thousand,* with Seiji Ozawa conducting the Boston Symphony Orchestra, the Tanglewood Festival Chorus, and eight internationally acclaimed soloists, has just recently been issued by Philips records. Also new from Philips is a Tchaikovsky album of *Romeo and Juliet* and the *1812* Overture: Sir Colin Davis conducts, and the Tanglewood Festival Chorus is featured in the rarely-heard choral part of the overture. Other recent Philips releases include Stravinsky's *Le Sacre du printemps* and Holst's *The Planets,* both conducted by Seiji Ozawa, and Schubert's *Great* C major symphony, under the direction of Sir Colin Davis. Digitally recorded for Telarc, and both under the direction of Seiji Ozawa, are two Beethoven albums: the Fifth Symphony, and, with pianist Rudolf Serkin, Beethoven's Piano Concerto No. 5, the *Emperor.*

In time for Christmas from the Boston Pops on Philips is John Williams's latest album, "We Wish You a Merry Christmas," featuring the Tanglewood Festival Chorus, John Oliver, conductor, and offering a popular selection of carols and other Christmas tunes. Other Pops releases include "Pops on the March," a collection of European and American marches featuring Pops favorites of recent seasons; "Pops on Broadway," including music from *Evita, Annie, A Chorus Line, Fiddler on the Roof,* and other Broadway hits; and, of course, "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind.*

## Christmas Shopping in Symphony Hall

Due to a strong demand for Symphony-oriented gifts both useful and decorative, the Marathon Office on the second-balcony level of Symphony Hall (near the elevator) will be open Monday through Friday, 10 a.m. to 4 p.m., from the 1st of December through the 18th. A limited number of BSO/WCRB Marathon premiums, some of them Centennial-inspired, will be available in return for your donation to the orchestra. This is your chance to support your orchestra by your gift—and to be Christmas-gifted in return.




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## Tom Rush in Symphony Hall

Folk singer Tom Rush will celebrate the twentieth anniversary of his first performance in Boston with a special Symphony Hall concert on Sunday, 27 December at 7:30 p.m. and will donate a portion of the proceeds to the Boston Symphony Orchestra. The Boston Pops table set-up will provide a comfortably informal atmosphere. Tickets at $15, $12, and $9 will be available at the Symphony Hall box office as of 6 December. They are also available at Bostix near Faneuil Hall, at the Out-Of-Town Ticket Agency in Harvard Square, and by mail from Water Music, 399 Broadway, Cambridge 02139.

## Art Exhibits in the Cabot-Cahners Room

Once again this season, monthly art exhibitions will be shown in the Cabot-Cahners Room, representing a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries. Artwork from the Pucker-Safrai Gallery was on display during the month of November. The following organizations will be represented during the next several months:

| | |
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| 30 November—4 January | Béla Kalman Photo Gallery |
| 4 January—1 February | Helen Schlien Gallery |
| 1 February—1 March | Kezar Gallery |
| 1 March—22 March | Experimental Etching Studio |
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## The Council of the Boston Symphony Orchestra

Formed in 1966, the Council of the Boston Symphony Orchestra is a group of approximately 550 Friends of the BSO. As the orchestra's volunteer corps, the Council provides supplementary financial assistance by working on various aspects of fundraising, particularly the BSO/WCRB Musical Marathon, a nationally-known weekend of broad-based support-pledging to the BSO. Throughout the year, benefit events either musical or festive in nature are staged in local communities. In this way, and by voluntarily staffing Symphony Hall as tour guides, luncheon and supper hosts and hostesses, information-givers, and in other supportive ways as needed, members of the Council increase overall awareness of the orchestra's needs and understanding of the BSO's goals.

There are two requirements for membership in the Council: the ability to make a definite commitment of time to one of the Council's projects, and current membership in the Friends of the BSO. The Council encompasses the entire Greater Boston area and is divided geographically into chapters, so new members are elected through their own Area Councils. Membership inquiries are welcome at any time and should be directed to the Friends' Office in Symphony Hall, 266-1492, ext. 142.

## Junior Council Memberships

The Junior Council is a group of young men and women who undertake a variety of fundraising activities on behalf of the Boston Symphony Orchestra, including "Opening Night at Pops" and sale of the Symphony Mint. New members are admitted in September, January, and May. Membership inquiries are most welcome and should be directed to the membership chairman, Mrs. Kenneth Steiner, at 237-2492.

## With Thanks

The cellist's chair currently occupied by Mischa Nieland has been endowed by Joseph M. Shapiro with a gift of $150,000 and will be named the Esther S. and Joseph M. Shapiro Chair. Mr. Shapiro has also endowed two seats in Symphony Hall. We are very grateful for his continuing generosity and gracious support.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

### Harp

Ann Hobson Pilot

### Personnel Managers

William Moyer
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William Shisler
James Harper

### Stage Manager

Alfred Robison

## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

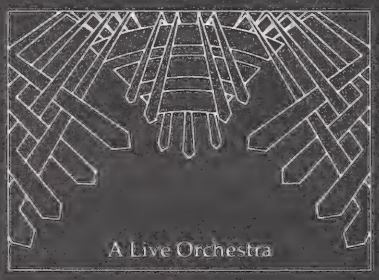
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

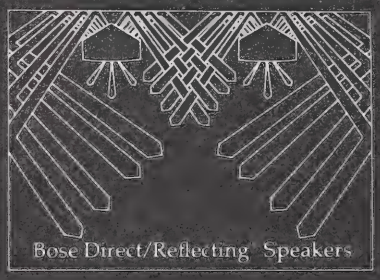


# For the times when you can't be here.

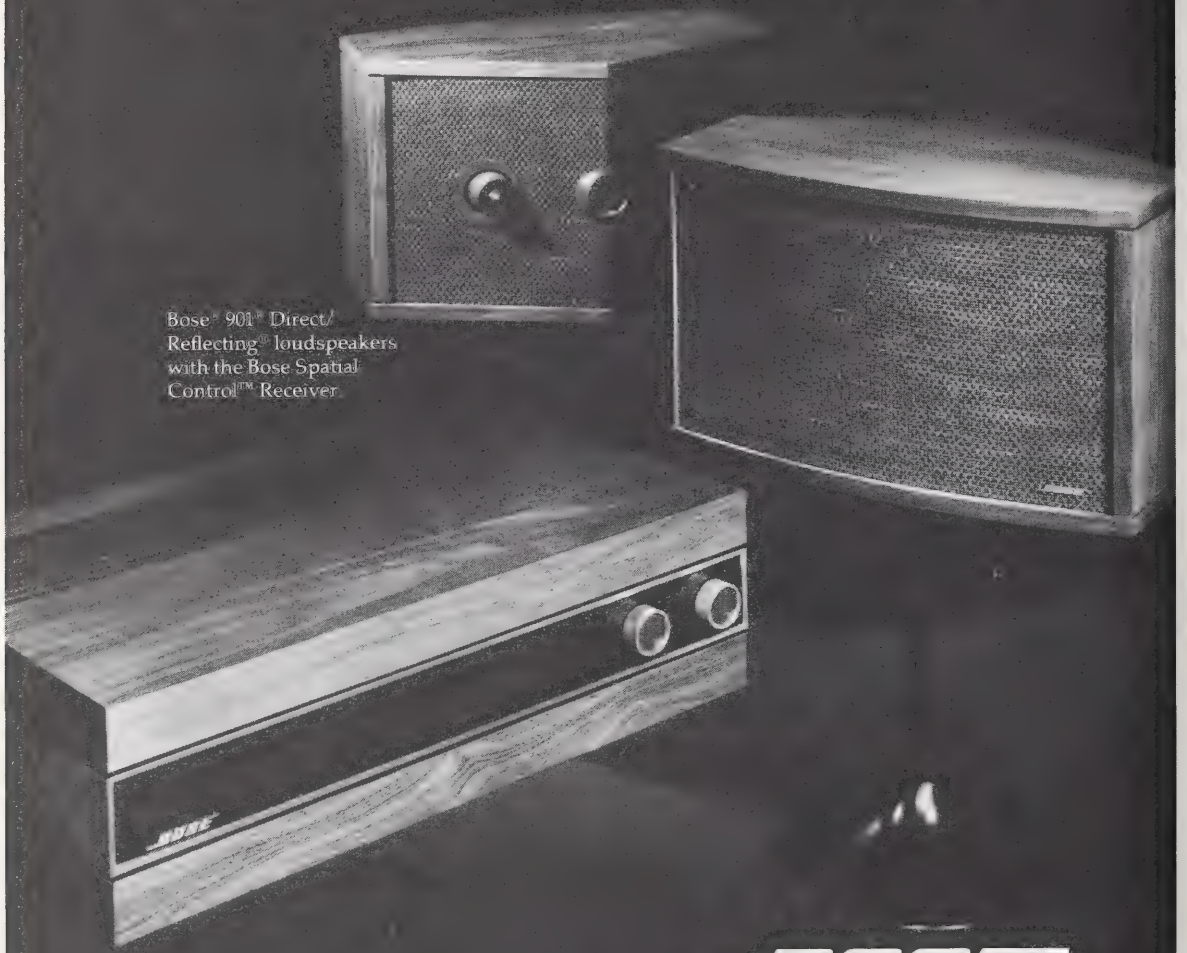
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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Tuesday, 8 December at 8

**SEIJI OZAWA** conducting

WEBERN — Five Pieces for Orchestra, Opus 10
(American premiere given by the Boston Symphony Orchestra on 19 November 1926)
Sehr ruhig und zart
(Very peaceful and gentle)
Lebhaft und zart bewegt
(Lively and gently moving)
Sehr langsam und äusserst ruhig
(Very slow and exceedingly peaceful)
Fliessend, äusserst zart
(Flowing, exceedingly gentle)
Sehr fliessend
(Very flowing)

SCHUBERT — Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*
Allegro moderato
Andante con moto

INTERMISSION

STRAUSS — *Ein Heldenleben (A Heroic Life),* Tone poem, Opus 40

JOSEPH SILVERSTEIN, violin

Tonight's concert will end about 9:50.
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**Anton Webern**
Five Pieces for Orchestra, Opus 10



*Anton Friedrich Wilhelm von Webern was born in Vienna, Austria, on 1 December 1883 and died in Mittersill, Austria, on 15 September 1945. He composed the Five Pieces for Orchestra over the period 1911-13 (further details below) and conducted the Zurich Tonhalle Orchestra in the premiere performance on 22 June 1926 at the fourth festival of the International Society for Contemporary Music, held that year in Zürich. Serge Koussevitzky led the Boston Symphony Orchestra in the American premiere on 19 November of the same year. The only other BSO performances until this season were given by Erich Leinsdorf in February 1969 and Gunther Schuller in March of 1970. The Five Pieces are scored for a chamber orchestra of flute (doubling piccolo), oboe, clarinet (doubling bass clarinet), E-flat clarinet, horn, trumpet, trombone, harmonium, celesta, mandolin, guitar, harp, glockenspiel, xylophone, cowbells, chimes, triangle, cymbals, side drum, bass drum, and solo strings: violin, viola, cello, and bass.*

During the years following the end of his formal studies with Arnold Schoenberg, Webern stepped out progressively farther along the path to atonality laid out by his teacher. The artistic concerns that possessed him between 1908 and 1913 were twofold, expressive and technical. The technical problem was how to shape works built on a strict employment of the chromatic scale into an architecturally satisfying form. Though his formal studies were over, he continued to send pieces to Schoenberg for criticism and discussion. The other problem was a matter of personal, private expression, on which he opened his mind only to his fellow student, Alban Berg, in a letter of 1912: "Except for the violin pieces [Opus 7] and a few of my orchestra pieces, all of my compositions from the Passacaglia [Opus 1] on relate to the death of my mother." The intersection of the composer's lasting grief and his aesthetic drive had produced a small body of small pieces—Opera 1 to 11—that express regret and abandonment with extraordinary intensity. It was a body of music that revealed an unsurpassed ear for delicacy of timbre and an arrestingly liberal use of silence, like the stopping of breath, to offset sound itself.

During these years, Webern's technical preoccupations led him to write works of ever greater brevity, the extreme point of which was reached with three compositions produced almost together: the Bagatelles for string quartet, Opus 9, the five orchestral pieces of Opus 10, and the Three Little Pieces for cello and piano of Opus 11. Indeed, the last-named work is surely the *ne plus ultra* of aphoristic composition, since the final movement runs only ten measures and twenty notes; beyond that it is scarcely possible to go. When writing his works of this period, Webern took to copying out the chromatic scale on a separate sheet of paper and crossing off each note as it was used. But he had not yet found a way of proceeding beyond the precise organization of the very smallest pieces, though their brevity deeply concerned him and even seemed sometimes ridiculous. As he said of his Bagatelles, "While I was working on them, I had the feeling that once the 12 notes had run out, the piece was finished . . . It sounds grotesque, incomprehensible,

# *Murasaki*

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and the spirit





SHISEIDO

and it was immensely difficult." He had not yet found a solution to the impasse of total chromaticism. When the Bagatelles were finally published (a decade after their completion), Schoenberg contributed a foreword to the score in an attempt to create a more responsive frame of mind in performers who might otherwise be nonplussed by such tiny, precise compositions. His remarks apply equally well to the Opus 10 orchestral work:

> Though the brevity of these pieces is a persuasive advocate for them, on the other hand that very brevity itself requires an advocate. Consider what moderation is required to express oneself so briefly. Every glance can be expanded into a poem, every sigh into a novel. But to express a novel in a single gesture, joy in a single breath—such concentration can only be present in proportion to the absence of self-indulgence. These pieces will be understood only by someone who has faith in music as the expression of something that can be said only musically.

Actually, despite its apparent tidy organization into neat little opus numbers, Webern's compositional activity was much more confusing and busy during the years 1911 to 1913 than appears solely from the published works. He began many pieces, finished a rather large number of them, and selected only a small percentage actually to appear in print or receive performances. The pieces that eventually appeared as Opera 9 and 10 were created in a complex order, starting in the summer of 1911, when Webern composed what became the first and fourth orchestral pieces on 28 June and 19 July respectively. Then he turned to the string quartet works and completed four of them before ceasing virtually all original composition for two years. He spent most of 1912 preparing piano reductions of several Schoenberg scores that were being prepared for publication, an extremely difficult task, though not an especially creative one (the works in question were *Verklärte Nacht, Pelleas und Melisande,* and the Five Orchestral Pieces of Opus 16). Part of the reason for Webern's lack of original creative work was dissatisfaction with his position as theater conductor in Stettin, a mood exacerbated by attacks of an illness that forced his resignation and a lengthy period of recovery. But surely the delay was, at least partly, caused by artistic reasons too—the composer's inability to find satisfactory means of producing larger pieces than the subminiatures he had been writing.

It wasn't until the late summer of 1913 that he returned to the composition of orchestral works, finishing what became the second, third, and fifth movements of Opus 10 on 13 September, 8 September, and 6 October respectively. By the time he had finished the whole set, Webern at last felt the creative urge leading to a somewhat larger scale (though he was still to write the tiny Opus 11 the following summer). He reported to Schoenberg on 6 November that he was writing more orchestral pieces (though he never did, in fact, publish any of them) and that they were "forming themselves" into "relatively longer movements." On the 24th he added, "I have the feeling that my orchestra pieces, which I am now writing, are much better. I hope that I have brought out much more in them. The shortness of my quartet pieces is embarrassing to me, too. My orchestra pieces are much longer." With the composition of Opus 10, then, and its unpublished successors, Webern seems at last to be turning more aggressively to the problems inherent in a larger scale, so we may safely see the evident crisis of miniaturization as past (though, of course, pieces that are "much longer" for Webern are still much smaller than what other composers were writing).

The five movements of Opus 10 exploit Webern's refined sense of color, small but highly expressive gestures, and striking use of silence to compress (as Schoenberg had put it) a whole novel into the space of a sigh. Each piece, running anywhere from a few seconds to a minute or two, inhabits its own emotional world. Several years before Opus

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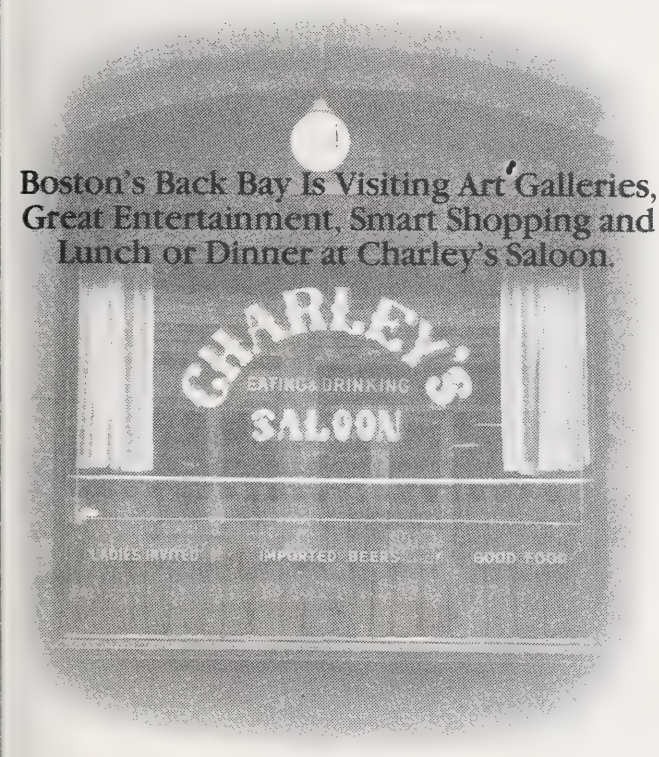
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10 was given its full-scale public premiere, there had been a private performance of a chamber version, at which time the composer had listed the five movements as follows:

I. Urbild (Original form)
II. Verwandlung (Change)
III. Rückkehr (Return)
IV. Erinnerung (Remembrance)
V. Seele (Soul)

Webern's friend Willi Reich said that these titles were never intended to be programmatic explanations, but simply some indication of the "feelings that ruled him while composing the different pieces." By the time he published the work, Webern had decided to remove the headings entirely and simply to allow audiences to *listen* with all the concentration and attention they could muster. He remained convinced that nothing more was necessary for an appreciation of his music—no detailed exegesis of pitch organization or other analytical commentary. This was clear in his 1937 letter to Nicholas Slonimsky, who had been writing a series of short essays about music for the children's page of the *Christian Science Monitor* and who, to explain the notion of an orchestral score, had reproduced the fourth movement of Webern's Opus 10 in its entirety as the smallest and briefest orchestral score ever composed. Without saying a word about Webern's reputation as a difficult avant-garde composer, Slonimsky explained the mechanics of score layout and function. Webern wrote of his delight on 14 January 1937: "I am deeply touched that my music appears on the Children's Page. If only grown-ups were like children, free from prejudice against everything new."

—Steven Ledbetter


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## About the First American Performance...

*Serge Koussevitzky and the Boston Symphony Orchestra gave the first American performance of Webern's Five Pieces for Orchestra, Opus 10, in Symphony Hall on 19 and 20 November 1926. As part of a concert containing four new compositions, brought to Boston by Koussevitzky as the most interesting new pieces he had heard at the preceding summer's festival of the International Society for New Music in Zurich, the Webern work was by far the most advanced on the program. According to the Christian Science Monitor, "All these items were received politely by the Friday audience, which by now expects the worst of Mr. Koussevitzky." Still, the conductor's predilection for programming four new works on one program was perhaps an extreme case, and he made it up to the subscribers by concluding the concert with Beethoven's Fifth. Despite the strangeness of Webern's music, Boston's critics on the whole acquitted themselves well in their first encounter with this striking new compositional voice. Ironically, it was Philip Hale, whose other hat required him to write the BSO's program notes, who was least enthusiastic; the others were clearly attracted to the music, and H.T. Parker, writing in the Transcript, was positively rhapsodic.*

### Philip Hale in the Boston Herald

The pieces by Webern, scored in a curious manner, are the shortest known to us: impressionistic bits; dabs of pale colors; experimental expressing of the inaudible. In a way they are interesting; just as it would be interesting to hear the music played in compliment to the Princess of the North visiting the court of Herod in Jules Laforgue's "Salome" . . . To sum up: Walton's Overture was meaty and spontaneous; the hearty guffaw of an Englishman seeing an amusing, yet stirring, scene. Tansman, Krasa and Webern were as men condemned to hard labor and working out their punishment.

### L.A.S. in the Christian Science Monitor

At all events, Webern's music made an impression. It was not a definite impression. Here were mere shadows of sounds, as fugacious as vapor. Yet one sensed, while unable to discern, relation, pattern. What sort of music, pray, is this? The only thing in our musical experience comparable to the atmosphere of this piece is that of the "Moonstruck Pierrot." Perhaps, if we hear enough of this music, we shall be able to follow the path of Schönberg and his associates.

### P.R. in the Boston Globe

The most distinctive of these novelties was the five pieces by Anton von Webern, a pupil of Schoenberg. These pieces are each very short, scored for the fewest possible instruments, and almost never departing from the pianissimo said to be a mannerism of the composer.

Each of the little pieces conveys clearly and delicately a poetic mood, with the utmost concision. Webern scorns the artifices of musical rhetoric, he has abandoned conventional musical idiom, and, like his master, Schoenberg, taken to a personal and highly original type of expression.

One felt yesterday perfectly assured that these little pieces, queer as they sound measured by comparison with standard music, would grow rather than pall upon one with frequent repetition. After all the only real test of a new piece is the effect of a 150th hearing of it.

### H.T. Parker in the Evening Transcript

Delicacy, subtlety, sensibility, implicit substance and instant impression Webern also seeks. He writes for an orchestra of twenty-five single instruments, the

voice of which is almost always hushed. He writes in the briefest of compass, with no more than thirty-one measures to the longest of the "Five Orchestral Pieces." He writes intricately and with consummate concentration; while upon the hearer he would impose as focussed and penetrating sensation. Believe that melody can be sublimated and condensed into a quintessence, almost note by note. Believe that each filament of harmony, each thread of instrumental color, may be clarified, subtilized, purged of every sensual dross. Attain thereby to a pure distillation of musical sound. Set it in limpid, aerial motion. Upon paper ruled in staves write the signs of these visions in tones. Fondly believe that there are lips and hands to give them whispered orchestral speech for ears not a whit less sensitive in impression and understanding—and the Five Orchestral Pieces of Webern are written, sounded, heard. A music of experiment that must be conducted in the crowded laboratory of the concert-hall since elsewhere there are no orchestras; a music of the future since a generation or two must be attuned; a music that in the rounding of time may kindle a genius yet to be; a music, finally, pathetic, haunting in its infinite aspiration. There are less than seventy-five measures in the Five Orchestral Pieces; and in all the days of music there has been no purer quest of an ideal.

FORTY-SIXTH SEASON, NINETEEN HUNDRED TWENTY-SIX & TWENTY-SEVEN

# Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 19, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 20, at 8.15 o'clock

Tansman . . . . . "The Dance of the Sorceress," from the Ballet "The Garden of Paradise"
(First time in Boston)

Krasa . . . . . March and Pastorale from Symphony
(The March for the first time in Boston; the Pastorale for the first time in America.)

Webern . . . . . Five Pieces for Orchestra, Op. 10
(First time in America)

Walton . . . . . Overture, "Portsmouth Point"
(First time in America)

Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

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There will be an intermission before the symphony

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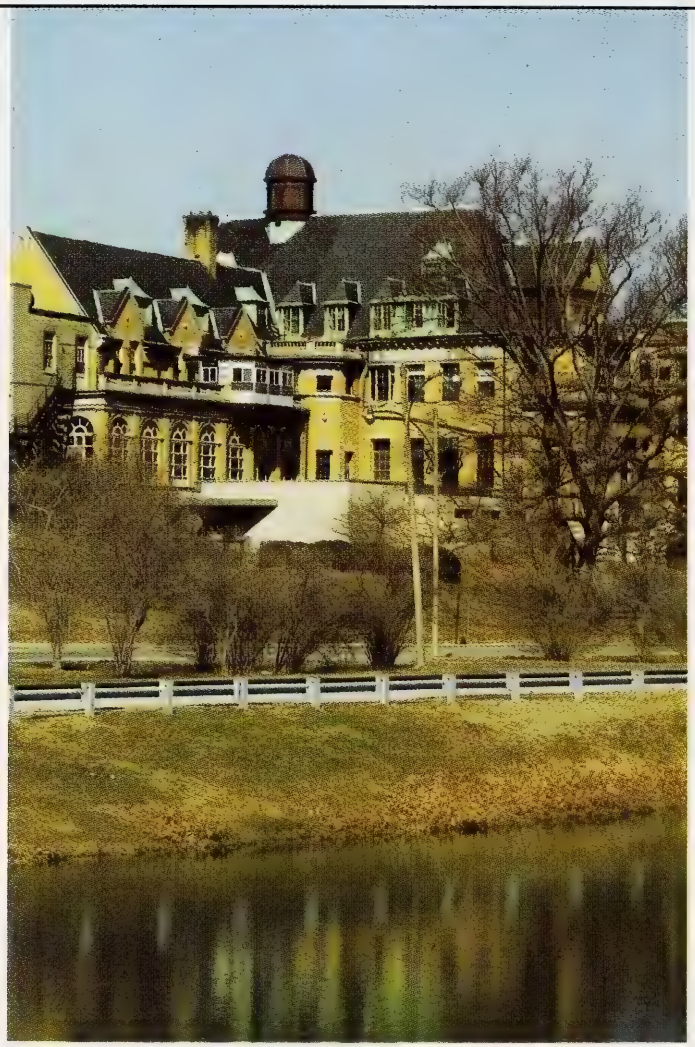

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**Franz Schubert**
Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*



*Franz Peter Schubert was born in Lichtenthal, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. The score of the two movements of his unfinished B minor symphony is dated 30 October 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of that scherzo, fully scored, are on the reverse of the last page of the second movement. August Ludwig (1865-1946), a German composer and critic, was the first of several musicians to be seized by and to execute the unhappy idea of finishing the* Unfinished*: he added a "Philosopher's Scherzo" and a "March of Destiny." The first performance of the* Unfinished *was given under the direction of Johann von Herbeck in Vienna on 17 December 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale. Theodore Thomas gave the first American performance at a Thomas Symphony Soiree at Steinway Hall, New York, on 26 October 1867, and Carl Zerrahn conducted the first Boston performance at a concert of the Orchestral Union on 26 February 1868. Georg Henschel conducted the first Boston Symphony performances on 10 and 11 February 1882, during the orchestra's first season, and it has also been given at BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, Gunther Schuller, Eugen Jochum, Joseph Silverstein, and Mstislav Rostropovich. Jochum led the most recent BSO-Tanglewood performance in July 1974 (the New York Philharmonic and Zubin Mehta played the* Unfinished *at Tanglewood, however, in August 1979, while the BSO was touring Europe). Seiji Ozawa led the most recent subscription performances earlier this season. The score of the* Unfinished *calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. The symphony is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog.*

The most obvious question about the *Unfinished* we cannot answer. The title page is signed and dated—Vienna, 30 October 1822—but beyond that there is no reference to the work in Schubert's lifetime. Johann von Herbeck, who conducted its first performance in 1865, had retrieved the manuscript from Anselm Hüttenbrenner in Ober-Andritz near Graz earlier that year. By then, the existence of the work was a matter of public knowledge, it having been mentioned in Hüttenbrenner's entry on himself in the *Biographisches Lexikon des Kaisertums Oesterreich* (1836) and in the big Schubert biography of Heinrich Kreissle von Hellborn (1864). Anselm Hüttenbrenner had received it from his younger brother Josef, who seems to have had it directly from Schubert. The details, however, of its journey from the composer to Josef to Anselm are obscure.

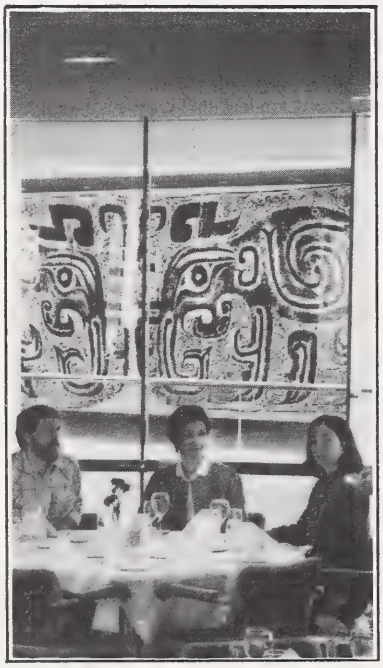
First of all, who were the Hüttenbrenners? Anselm, born 1794 in Graz, a university city about ninety miles southwest of Vienna, was a composer and critic who met

Schubert in 1815 as a fellow-student in the composition classes of Antonio Salieri. He returned to Graz in 1821, but he and Schubert remained on terms of warmest friendship. He performed Schubert's music and wrote a popular set of *Erlkönig* waltzes, based on Schubert's famous song. It was his Requiem that was sung at the memorial service for Schubert in Vienna on 18 January 1828. For many years, he led an active and varied life in the service of music, but in the last decade—he died in 1868—he ceased to compose, became pious and withdrawn, and occupied himself mainly with questions of theology and magnetisim.

Josef Hüttenbrenner, born 1796, was introduced to Schubert by Anselm in 1817. He became a civil servant, but was passionately devoted to music, at least to Schubert's and Anselm's (with perhaps not much sense that there was a difference). Nowadays we might call him a groupie: he hung around, he made himself useful, he was aggressive and not always disinterested in his friendship, and he seems to have irritated Schubert by his uncritical adulation ("Why, that man likes every single thing I do").

In April 1823, half a year after the date on the manuscript of the *Unfinished,* Schubert was awarded the Diploma of Honor of the Styrian Musical Society in Graz. Anselm was a member of that organization (and later its president), and the diploma was transmitted to Schubert via Anselm and Josef. In 1860, Josef first told Johann von Herbeck about the *Unfinished*, saying that "Schubert gave it to me for Anselm, as thanks for having sent him, through me, the Diploma . . ." A letter of Josef's to an unnamed recipient, and dated 1868, tells it a little differently: "Schubert gave it to me out of gratitude for the Diploma of Honor from the Graz Music Society, and dedicated it to the Society and Anselm; I had brought the diploma to Schubert." In the same letter he claims that he and Anselm had been unable to "find an orchestra to accept [the symphony] anywhere!"


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For the rest, we know only that Schubert's letter of thanks to the Society, dated 20 September 1823,* says: "In order also to give musical expression to my sincere gratitude, I shall take the liberty before long of presenting your honorable Society with one of my symphonies in full score." It seems likely enough that the two movements of the B minor symphony came into Anselm's possession because Schubert had intended them for the Society in Graz. I would guess that he sent only two movements because he foresaw difficulties with completing the piece, but wanted also to send something substantial fairly quickly (and he did not write another symphony until the great C major of 1825-26). What we do not know is just when he gave the manuscript to Josef to be passed along to Anselm, nor why it remained in Anselm's chest of drawers rather than going to the library of the Styrian Musical Society.

Von Herbeck, as already noted, heard about the existence of the work from Josef Hüttenbrenner in March 1860: "[Anselm] possesses a treasure . . . in Schubert's B minor symphony, which we *place on a level* with the great C major symphony . . . and with *any of Beethoven's.* Only it is not finished." Josef was using the Schubert as bribe to get the influential von Herbeck to perform some of Anselm's songs, quartets, choruses, operas, overtures, symphonies, masses, and requiems. For some reason, von Herbeck waited five years, but on 1 May 1865, after Kreissle von Hellborn had publicly urged Anselm to release the manuscript of the B minor, the conductor made the trip to Ober-Andritz. The account that follows is from an article, "The Riddle of Schubert's Unfinished Symphony," by the great Schubert scholar, Otto Erich Deutsch *(Music Review* 1940):

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*Not a reflection on Schubert's manners: though the diploma is dated 6 April, he did not actually receive it until September.


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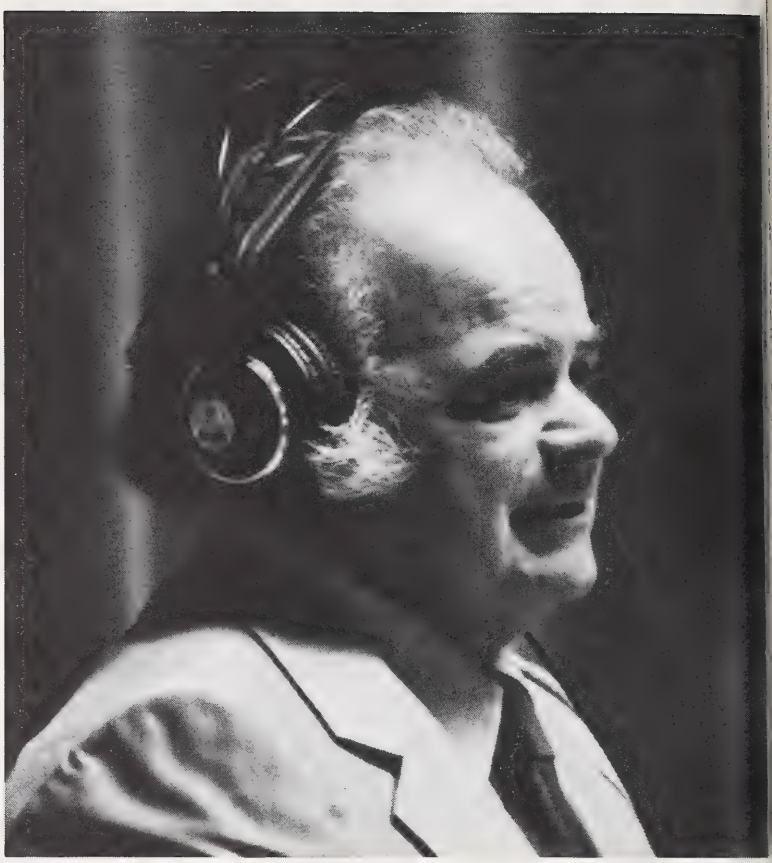
. . . Herbeck arrived in the village and, finding that the inn where he had gone by chance was the one which the Styrian musician daily frequented, awaited him there. "I have come," he said when Hüttenbrenner arrived, "to ask you to allow one of your compositions to be performed in Vienna." Anselm thereupon escorted Herbeck to his home . . . and into his study that looked like a lumber-room. Furniture, including a close-stool, had to be pushed out of the way before all the manuscripts could be reached and spread out—first, of course, those of Anselm himself. Herbeck while still in Vienna had chosen for the performance Anselm's Overture in C minor . . . and had obtained the manuscript from Josef, but now he also took from Anselm two overtures to play. This being settled, Herbeck said, "I intend to bring the three contemporaries, Schubert, Hüttenbrenner, and Lachner* before the Vienna public in a single concert. Naturally I would like very much to have Schubert represented by a new work." Anselm replied, "Well, I still have a lot of things by Schubert." Then from a drawer crammed with papers in an old-fashioned chest, he pulled out the symphony. Herbeck maintained his outward calm while he held the desired manuscript in his hand. "That would be quite suitable," he said, then with consummate diplomacy, "will you allow me to have the manuscript transcribed immediately at my expense?" But Anselm, who had been completely won over, replied, "There is no need to hurry, you are welcome to take it with you" . . . So these manuscripts, the decoy and the game, arrived on that very day in Vienna where the Schubert manuscript, after its long exile, was henceforth to remain.

"Only it is not finished" . . . At some point after February 1818, when he finished the Symphony No. 6 in C major, D.589, Schubert enlarged his idea of what it meant to compose a symphony. Between the fall of 1813 and the winter of 1817-18, he had, without inhibition, easily, almost casually, written six symphonies. But then, in May 1818, he made and abandoned twenty-five pages of closely-written piano sketches for a symphony in D major. In August 1821, he began and made considerable progress with a symphony in E minor/major, a work of which performing versions by J.F. Barnett, Felix Weingartner, and Brian Newbould have been published and performed. In 1822, he began but left unfinished the B minor symphony. (This is altogether a period in which Schubert leaves many fragments.) In 1825, he would actually speak of preparing to pave his way *zur grossen Symphonie.* "Big symphony" or "symphony in the grand manner" means a symphony like one of Beethoven's, and Schubert had taken the first step of frustrated emulation in the E minor/major project of 1821, a bigger work than the preceding six, and one in which Schubert, like only Beethoven before him, used trombones. In that work, the Adagio introduction is impressive and new in manner, but of the pretty E major theme that begins the Allegro, Maurice J.E. Brown writes: "It is a winning little tune and in the first two or three symphonies would have been perfectly in place, but compare it with the themes which open the *Trout* Quintet, the A major [Piano] Sonata, and the C minor Quartet-movement [respectively 1819, 1819, and 1820], and one might well wonder what on earth Schubert was about when he reverted to this eighteenth-century elegance in a new symphony."

The *Unfinished* he was able to take farther. We know of no external circumstances or pressures that might have kept him from completing the score. That he intended to leave it as a work in two movements in not very closely related keys is a notion preposterously out of tune with everything else we know about Schubert's thought: fascination with

*Franz Paul Lachner (1803-90) was a Bavarian-born composer and conductor, active chiefly in Vienna and Munich. It was he whose conducting of the Andante of Mozart's G minor symphony Wagner likened to a bronze pigtail. The recitatives in the most familiar performing edition of Cherubini's *Médée* are Lachner's. In the event, however, nothing by Lachner was played at the Vienna concert. After the Hüttenbrenner and Schubert pieces, the program was completed by some *a cappella* choruses of von Herbeck's own and the Mendelssohn *Italian* Symphony.—M.S.

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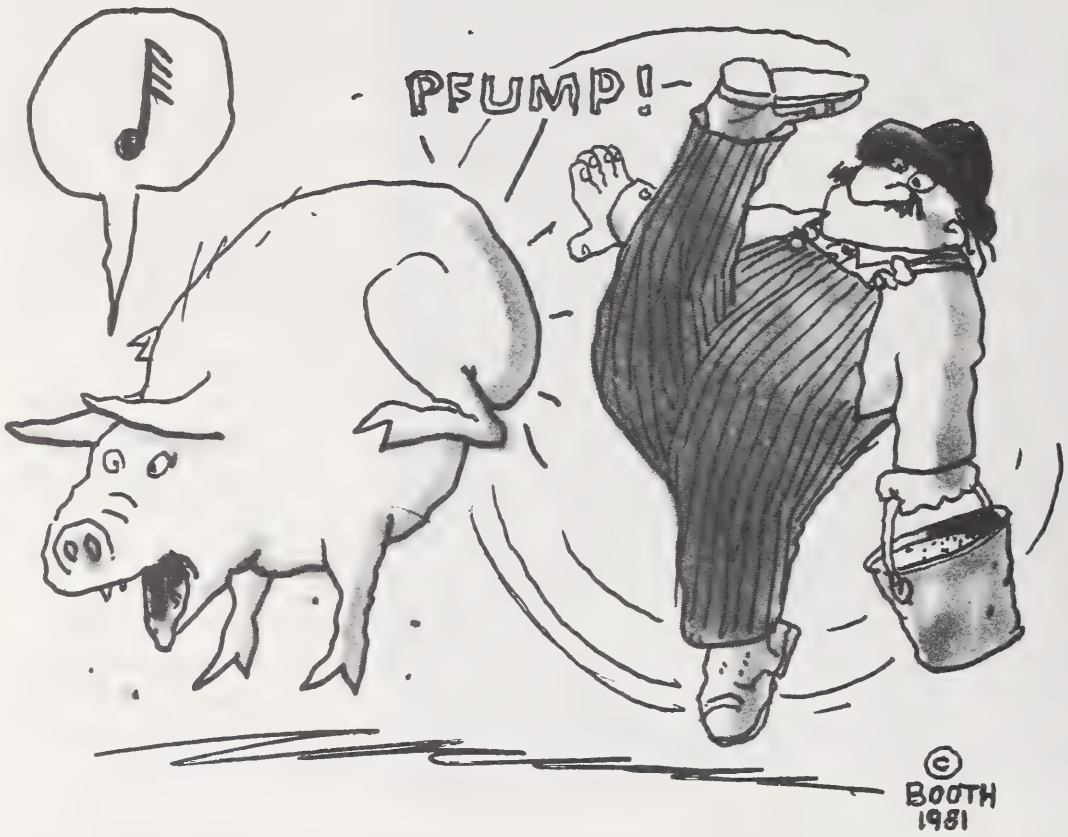
ruins and fragments, with blurred beginnings and endings, is a Romantic phenomenon, and Schubert was a profoundly original conservative whose model was Beethoven, and who was not at all forward-looking in such respects. The most convincing explanation is that he was at a loss how to go on. He had produced two movements that were altogether new in melodic style, in the boldly mixed breadth and concision of their structure, in the warm glow of their orchestral sound, music like no other ever heard before, music ready to claim a place in the tradition of the *grosse Symphonie.* But the delightful scherzo is not on that level. Beethoven, moreover, had turned the planning and composing of finales into a problem ever since he had begun fairly consistently writing works in which the center of gravity was at the end rather than at the beginning, in which the finale was not merely whatever came last, but was the moment toward which the entire work tended and in which all its tensions were resolved. This problem unsettled composers as far into the nineteenth century and beyond as Franck, Bruckner, Dvořák, Mahler, and Shostakovich. Even in later years and in works otherwise as miraculous as the G major string quartet, D.887 (1826), and the B flat major piano sonata, D.960 (1828), Schubert could not always match earlier movements with later ones of comparable concentration and intensity. The Schubert scholar Michael Griffel persuasively suggests that in the *Unfinished*, the composer meant specifically to emulate Beethoven's Fifth, that it was the problem of how to write a heroic finale to a work in a minor key that stopped him. Griffel believes also—and this, too, is a fascinating and provocative idea—that when Schubert wanted to take lessons from the great pedagogue, Simon Sechter (an arrangement barely begun at the time of Schubert's last illness and death), it was not in order to study fugue or counterpoint in a general sense, but to get tips on how to end a minor-mode symphony by means of contrapuntal techniques. (Schubert's unfinished works tend to be in minor.)

Reviewing the first performance of the *Unfinished,** Eduard Hanslick had just one reservation: "As if he could not separate himself from his own sweet song, the composer postpones the conclusion of the [Andante], yes, postpones it all too long." I cannot agree with his evaluation, but no question, Hanslick has noticed a remarkable moment and one that is dangerous in performance. (Perhaps his criticism tells us something about von Herbeck's reading.) Schubert begins his coda with music like that at the beginning of the movement, but goes at once to that still and mysterious passage for violins alone that had previously introduced the second theme. Only this time it is skewed a little bit so as to lead to a harmonically distant place (A flat major), where clarinets and bassoons as quietly as possible sing the opening strain once more. The same violin passage, with another twist of its intervals, brings us back safely to E major and the last, soft cadences. We hear it as a beautiful, unresolved mystery (that is, if we don't, like Hanslick, hear it as a disturbance); I am sure, though, that Schubert had planned to resolve that mystery in the finale, to explain it, to "compose out" the possibility at which he hints in that wonderful last minute. And perhaps there, just for a moment, you might hear the symphony as somehow incomplete as well as unfinished. But then, it might have gone worse: in 1848, Josef Hüttenbrenner's maid used as kindling the manuscript (and only extant copy) of Acts II and III of Schubert's opera *Claudine von Villa Bella.*

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Not the standard nor even a common name until the 1890s.




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**Richard Strauss**
*Ein Heldenleben (A Heroic Life),* Tone poem, Opus 40



*Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He started to sketch* Ein Heldenleben *in the spring of 1897 and completed the score on 1 December 1898. On 23 December he began to rewrite the ending and composed what are now the final twenty-five measures, the date of definite completion being 27 December 1898. Strauss himself conducted the first performance at one of the Frankfurt Museum concerts on 3 March 1899. Theodore Thomas and the Chicago Symphony introduced the work in the United States on 10 March 1900. The first Boston Symphony performances were given by Wilhelm Gericke on 6 and 7 December 1901. Additional BSO performances have been conducted by Max Fiedler, Serge Koussevitzky, Sir Thomas Beecham, Pierre Monteux, Charles Munch, Erich Leinsdorf, Jean Martinon, Bernard Haitink, Eugene Ormandy, Andrew Davis, and Seiji Ozawa. Andrew Davis led the most recent subscription performances in October 1978; Seiji Ozawa led the most recent Tanglewood performance, as well as tour performances in Ghent, Berlin, and Edinburgh, in the summer of 1979. The score, which is dedicated to Willem Mengelberg and the Orchestra of the Amsterdam Concertgebouw, calls for three flutes and piccolo, four oboes (fourth doubling English horn), high clarinet in E flat, two clarinets in B flat, bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones, tenor tuba, bass tuba, timpani, tam-tam, cymbals, snare drum, tenor drum, bass drum, two harps, and strings, including a prominent part for solo violin.*

Seventy-eight years separate Strauss's first composition and his last. The first was a *Schneider-Polka*, a Tailors' Polka, which the six-and-a-half-year-old boy could play at the piano—he had after all been taking lessons for two years—but which his father had to write down for him. The last was a setting for soprano and orchestra of Hermann Hesse's poem *September*, one of the Four Last Songs, music in which inspiration was as intensely present as ever in his life. He did not write many more polkas, though *September* is the last in a long series of songs. For almost forty years, Strauss devoted most of his energies to opera, though he was a man of forty-one at the premiere of *Salome*, his first success in that risky world. He had completed an opera called *Guntram* as early as 1893, but it disappeared from the stage almost immediately. Altogether, the *Guntram* experience cost Strauss a lot of headaches, both in Weimar, where he was conductor from 1889 to 1894, and later in Munich, his next way-station. His happiest association with *Guntram* was his engagement during the rehearsal period and his marriage four months later to his pupil Pauline de Ahna, who took the principal female role. Pauline plays an important part in *Ein Heldenleben* as well as in such works as the *Symphonia Domestica* and the opera *Intermezzo*; the sound and the memory of her luminous soprano inform countless pages in his opera scores and songs; and in another of the 1948 songs, the setting of

Eichendorff's *Im Abendrot (In the Sunset Glow)*, Strauss built a wondrously moving monument to their enduring devotion.

After *Guntram*, at any rate, he returned to a path he had already explored for a half dozen years, that of the orchestral tone poem. Reared in a conservative, classical tradition, having just arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, the twenty-one-year-old Strauss had fallen under the thrall of a much older composer and violinist, Alexander Ritter, who made it his task to convert his young friend to the "music of the future" of Liszt and Wagner. Strauss's first and still somewhat tentative compositional response was the pictorial symphonic fantasy, *Aus Italien (From Italy)*, which he performed with considerable success in Munich in March 1888. But if *Aus Italien* was still tied to the old tradition to at least some degree, the next work, *Don Juan*, completed in September 1888, represented total commitment to the "future." Moreover, Strauss spent the following summer as coach and general dogsbody at Bayreuth. Still only twenty-four, Strauss had made, in *Don Juan*, a work of astonishing verve, assurance, and originality, and, even allowing for the interruption to complete *Guntram*, the series of


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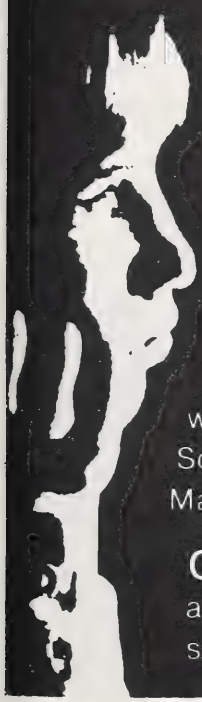
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tone poems was continued at high speed and with the most vigorous invention: *Tod und Verklärung (Death and Transfiguration)* in 1889, the revised and definitive edition of *Macbeth* in 1891, *Till Eulenspiegel* in 1895, *Also sprach Zarathustra (Thus Spoke Zarathustra)* in 1896, *Don Quixote* in 1897, and *Ein Heldenleben* in 1898. Two postscripts follow at some distance—the *Symphonia Domestica in 1904 and the Alpensinfonie (Alpine Symphony)* in 1914—but the period of intense concentration on the genre comes to an end with *Heldenleben.*

All this time, Strauss had been making a name for himself as a conductor. He had made his debut in 1884, leading his Suite for Winds, Opus 4, without benefit of a rehearsal. A valuable apprenticeship at Meiningen with Hans von Bülow was followed by an appointment as third conductor at the Munich Opera. From there he had gone to Weimar and then back to Munich, where he now shared the number-one spot with Hermann Levi. Each time Strauss had ended up frustrated, bored, in some way dissatisfied. The year 1898 at last brought liberation from a trying situation in Munich in the form of a ten-year contract as principal conductor at the Court Opera in Berlin. He had had a previous and unhappy experience in the Prussian and Imperial capital, when after only one season with the Berlin Philharmonic he had been replaced by a former Boston Symphony conductor, Arthur Nikisch. This time he shared the principal conductorship with a future Boston Symphony conductor, Karl Muck. But now Strauss faced Berlin with confidence—rightly so, as it turned out—and most of the score of *Ein Heldenleben*, begun in Munich, continued in the country at Marquartstein, and completed in Berlin, was written in sky-high spirits.

Early in 1897, Strauss was busy conducting Wagner and Mozart in Munich and taking his melodrama *Enoch Arden* on tour with the actor Ernst von Possart. He was composing choruses on texts by Rückert and Schiller, but on 16 April he was able to note that the symphonic poem *Held und Welt (Hero and World)* was beginning to take shape. "And with it," he adds, "*Don Quixote* as satyr-play," that is to say, as comic pendant. The two


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works remained associated in his mind: he worked the two scores simultaneously for several months and always felt that together they made a superb concert program. By summer's end, however, he found himself concentrating exclusively on *Don Quixote*, and he brought that score to completion on 29 December 1897 at 11:42 a.m. The other project variously referred to as *Heldenleben, Held und Welt, Heroische Sinfonie,* and even *Eroica*, was completed in short score on 30 July 1898—the date, Strauss registered in his journal, of "the great Bismarck's" dismissal by the young Kaiser Wilhelm. Three days later, Strauss began work on the full score, and this, as already noted, he finished on 1 December, subjecting the end to a striking revision in the last days of that month.

"*Ein Heldenleben*" is usually, and not incorrectly, translated as "*A Hero's Life*"; argument, however, could be made that "A *Heroic* Life" comes even closer. That, in any event, brings us to the troublesome question of extramusical meaning or content. First of all, Strauss was—obviously—aware of the *Eroica* connection and of its dangers. On 23 July 1898, we find him writing to a friend: "Since Beethoven's *Eroica* is so unpopular with conductors and thus rarely performed nowadays, I am now, in order to meet what is clearly an urgent need, composing a big tone poem with the title *Heldenleben* (to be sure, without a funeral march, but still in E flat major and with very many horns, which are, after all, stamped for heroism)."

But who is the hero? Two details point to Strauss himself. He authorized his old school friend Friedrich Rösch and the critic Wilhelm Klatte to supply, for the premiere, a detailed scenario in six sections. One of these is called "The Hero's Companion" and it is, by the composer's admission to Romain Rolland and others, a portrait of Pauline Strauss; another is called "The Hero's Works of Peace" and it is woven from quotations of earlier Strauss scores. "Of course I haven't taken part in any battles," wrote Strauss to his publisher half a century later, "but the only way I could express works of peace was


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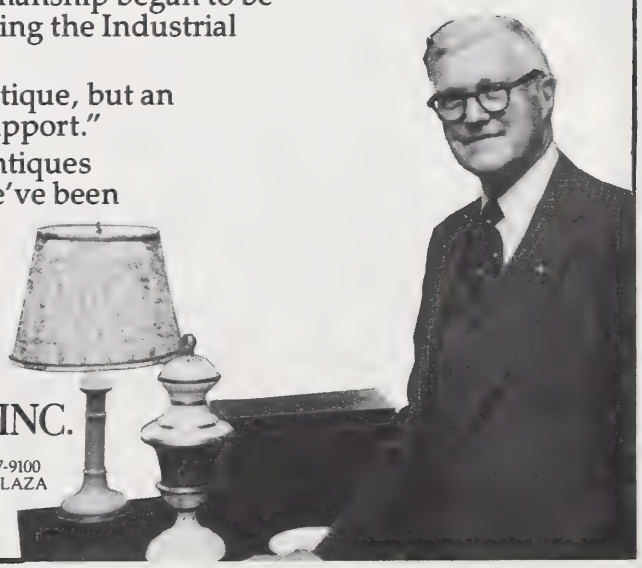
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through themes of my own." He was and remained ambivalent on this subject, being irritated by requests for "programs" but supplying them anyway (or allowing someone else to); insisting that music's business was to say only those things that music could uniquely say, but also that art with no human content was no art; and often—as in the case of *Heldenleben*—making elaborate verbal sketches before he was ready to jot down musical ideas. "Why," he asked in one of his last notebook entries, "why does no one see the new element in my compositions, how in them—as otherwise only in Beethoven—the man is visible in the work?" A passage from a letter to Romain Rolland at the time of the Paris premiere of the *Domestica* in 1906 seems to sum up his feelings (at least to the extent that they allow themselves to be summed up):

> For me, the poetic program is nothing more than the formative stimulus both for the expression and the purely musical development of my feelings, not, as you think, a mere *musical description* of certain of life's events. That, after all, would be completely against the spirit of music. But, for music not to lose itself in total arbitrariness or dissolve somehow into the boundless, it has need of certain boundaries, and a program can provide such bounds. An analytical program isn't meant to be more than a kind of handhold for the listener. Whoever is interested in it, let him use it. Anyone who really knows how to listen to music probably doesn't need it anyway. I'll be glad to follow your advice and supply no program for Paris. But do you


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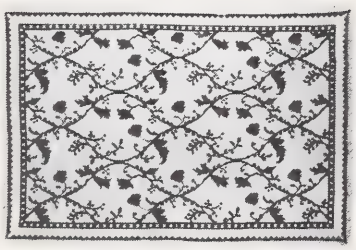
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really think that the Paris audience is ready to listen without signposts to a forty-five-minute symphony?

The first large section of the work, swaggering, sweet, impassioned, grandiloquent, sumptuously scored, depicts **The Hero** in his changing aspects and moods.

A grand preparatory gesture, followed by expectant silence, leads to a drastically different music, sharp, prickly, disjunct, dissonant. The directions to the performers say things like "cutting and pointed," "snarling" (the oboe), "hissing" (the pianissimo cymbals). Underneath all this nastiness, the tubas make a stubborn and pedantic pronouncement on the subject of that grammatic solecism in music called "parallel fifths." This is the scene of **The Hero's Adversaries,** the grudgers and the fault-finders. Strauss was convinced that some of the Berlin critics recognized themselves as the target of this portrait and the composer as The Hero, which, he remarked, was "only partially applicable." The Hero's theme, on its next appearance, is much darkened.

One violin detaches itself from the others to unfold the vivid portrait of Pauline. "She is very complicated," Strauss told Romain Rolland, "*très femme,* a little perverse, a bit of a coquette, never the same twice, different each minute from what she was a minute earlier. At the beginning, the hero follows her lead, picking up the pitch she has just sung, but she escapes farther and farther. Finally he says, 'All right, go. I'm staying here,' and he withdraws into his thoughts, his own key. But then she goes after him." Gay, flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging, loving—these are some of the directions to the violinist in this scene of **The Hero's Companion**.

The single violin is again absorbed into the orchestral mass and we hear love music, as lush as only Strauss could make it. Briefly, the adversaries disturb the idyll, but their cackling is heard as though from a distance. But the hero must go into battle to vanquish them. Trumpets summon him, introducing that immense canvas, **The Hero's Battlefield**. The hero returns in triumph, or, in musical terms, there is a recapitulation as clear and as formal as the most ardent classicist could wish.

The music becomes more quiet and we have arrived at one of the most remarkable sections of the score, **The Hero's Works of Peace**. Alfred Orel recalled how

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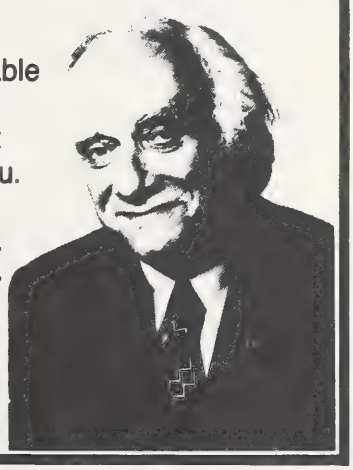
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Strauss, when accompanying song recitals, used to build bridges from one song to the next by playing—almost inaudibly—passages from his operas, passages that would turn out to be closely related to the song they prepared. Here Strauss weaves a texture both dense and delicate as he combines music from *Don Juan, Also sprach Zarathustra, Tod und Verklärung, Don Quixote, Macbeth,* and the song *Traum durch die Dämmerung (Dreaming at Twilight).* Where Charles Ives delighted in the stubborn unblendingness of his tissues of quotations, Strauss's pleasure is to form all these diverse materials into one coherent whole. The episode is one of Strauss's orchestral miracles, richly blended, yet a constantly astonishing, shifting kaleidoscopic play of luminescent textures and colors.

Even now, the adversaries are not silenced. The hero rages, but his passion gives way to renunciation (and this is very unlike the real Richard Strauss indeed). The final section is called **The Hero's Escape from the World and Completion**. The hero retires—to Switzerland, on the evidence of the English horn—and, after final recollections of his battling and his loving self, the music subsides in profound serenity. This, in the original version, was undisturbed through the pianissimo close with violins, timpani, and a single horn. Strauss's friend Rösch, so the story goes, protested: "Richard, another pianissimo ending! People won't believe that you even know how to end forte!!" So he called for pen and paper and . . . The dates and other details of that charming story unfortunately don't quite mesh; we do know, however, that Strauss did reconsider and that in the few days between Christmas and the New Year he composed the present ending with its rich mystery and fascinating ambiguity, an ending of marvelously individual sonority and one that at least touches fortissimo.

—M.S.


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**More . . .**

The best short introduction to Webern's life and works is the extraordinarily informative article by Paul Griffiths in The New Grove Dictionary of Music and Musicians. Hans Moldenhauer's *Anton von Webern: Chronicle of his Life and Works* (Knopf) is a massive work of industry, filled with information, but rather heavy going due to the deplorable quality of the (necessarily) many English translations. Most of the other books available in English are highly technical and analytical. It would be pleasant to report the availability in English of Hanspeter Krellman's German book on Webern in the Ro-Ro-Ro monographs (Rowohlt paperback), which is filled with source material giving a well-rounded picture of the composer's character and personality, but it has never been translated. The old (1957) four-record set of Webern's "complete works," which is to say the works he supplied with opus numbers, produced under the direction of Robert Craft, is still available from Columbia Special Products; it boasts particularly informative annotations by Craft, but the performances, on the whole, have been supplanted by the more recent traversal of the same material by Pierre Boulez (Columbia). Gary Bertini has recorded Opus 10 on a single Angel disc, along with Webern's Cantata No. 1, Berg songs, Schoenberg's Chamber Symphony, and his rarely heard Six Pieces for Men's Chorus, Opus 35.

The Schubert book by Arthur Hutchings in the Master Musicians series is not bad (Littlefield paperback); the full-scale biography by Maurice J.E. Brown is fine (Da Capo). But much the most moving approach to Schubert the man is by way of the raw material of the biographies, the recollections of the people who knew him and the documents of his life. Otto Erich Deutsch has produced two magnificent compilations of material: *Schubert: Memoirs by his Friends* and *Schubert: A Documentary Biography* (Da Capo). On the symphonies, Maurice J.E. Brown's BBC guide is excellent (U. of Washington paperback), as is the chapter by Harold Truscott in the first volume of Robert Simpson's *The Symphony* (Pelican paperback). The Norton Critical Scores include a volume on the *Unfinished*, edited by Martin Chusid, with a score of the work and a variety of historical, analytical, and critical commentaries, including a sympathetic essay by Dvořák. BSO recordings of the *Unfinished* include readings by Charles Munch (on RCA, with Beethoven's Fifth) and Eugen Jochum (on DG, with Mozart's *Jupiter*). Seiji Ozawa has recorded the *Unfinished* with the Chicago Symphony (RCA, with Beethoven's Fifth). Other recordings of special interest are those by Pablo Casals (Columbia, as a single with the Mozart G minor, or in a two-record package with Mendelssohn's *Italian*, Haydn's *Surprise*, and Mozart's *Jupiter*); Otto Klemperer (on Angel with Beethoven's Fifth); and Guido Cantelli (Seraphim, mono, with Mendelssohn's *Italian*).

*Ein Heldenleben* is exhaustively analyzed in the first volume of the three-volume biography, *Richard Strauss: A Critical Commentary on his Life and Works*, by Norman Del Mar (Barrie and Rockliff, London). Michael Kennedy's biography of Strauss in the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: the Man and his Music*, edited by Alan Walker, is worth looking into (Barnes & Noble). Seiji Ozawa and the Boston Symphony will record *Ein Heldenleben* for Philips records. In the meantime, there are very good stereo recordings by Fritz Reiner and the Chicago Symphony (RCA), Rudolf Kempe with the Dresden State Orchestra (on budget-priced Seraphim), and Bernard Haitink with the Concertgebouw (Philips). There is also a recording of historic interest with Strauss himself conducting the Vienna Philharmonic (in a five-record Vanguard set, mono, with the composer leading several of his big orchestral works), and the famous old Willem Mengelberg recording with the New York Philharmonic was recently available for a while on Victrola.



—S.L.

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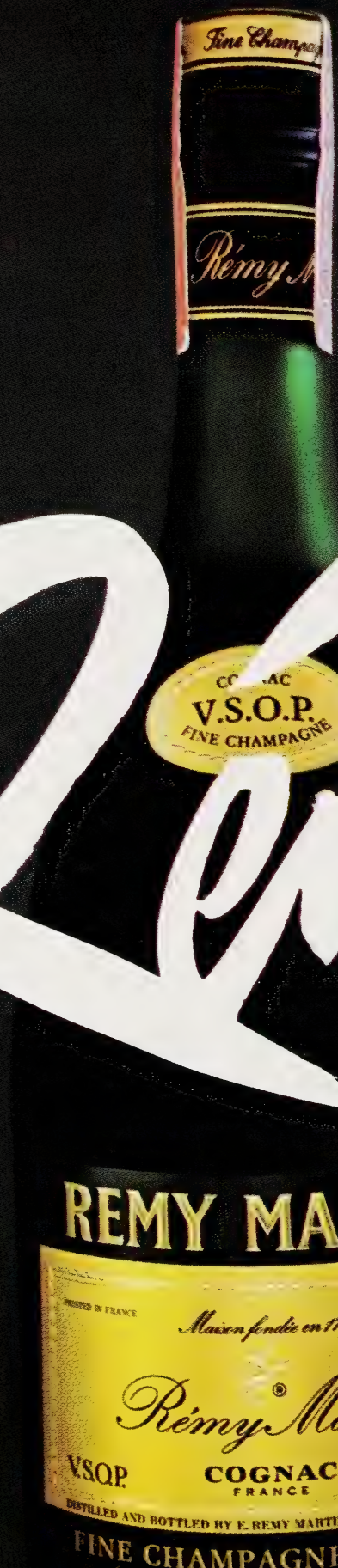


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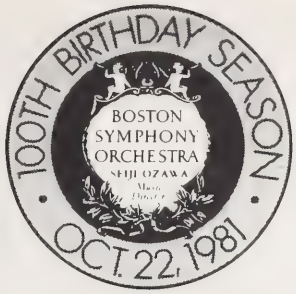
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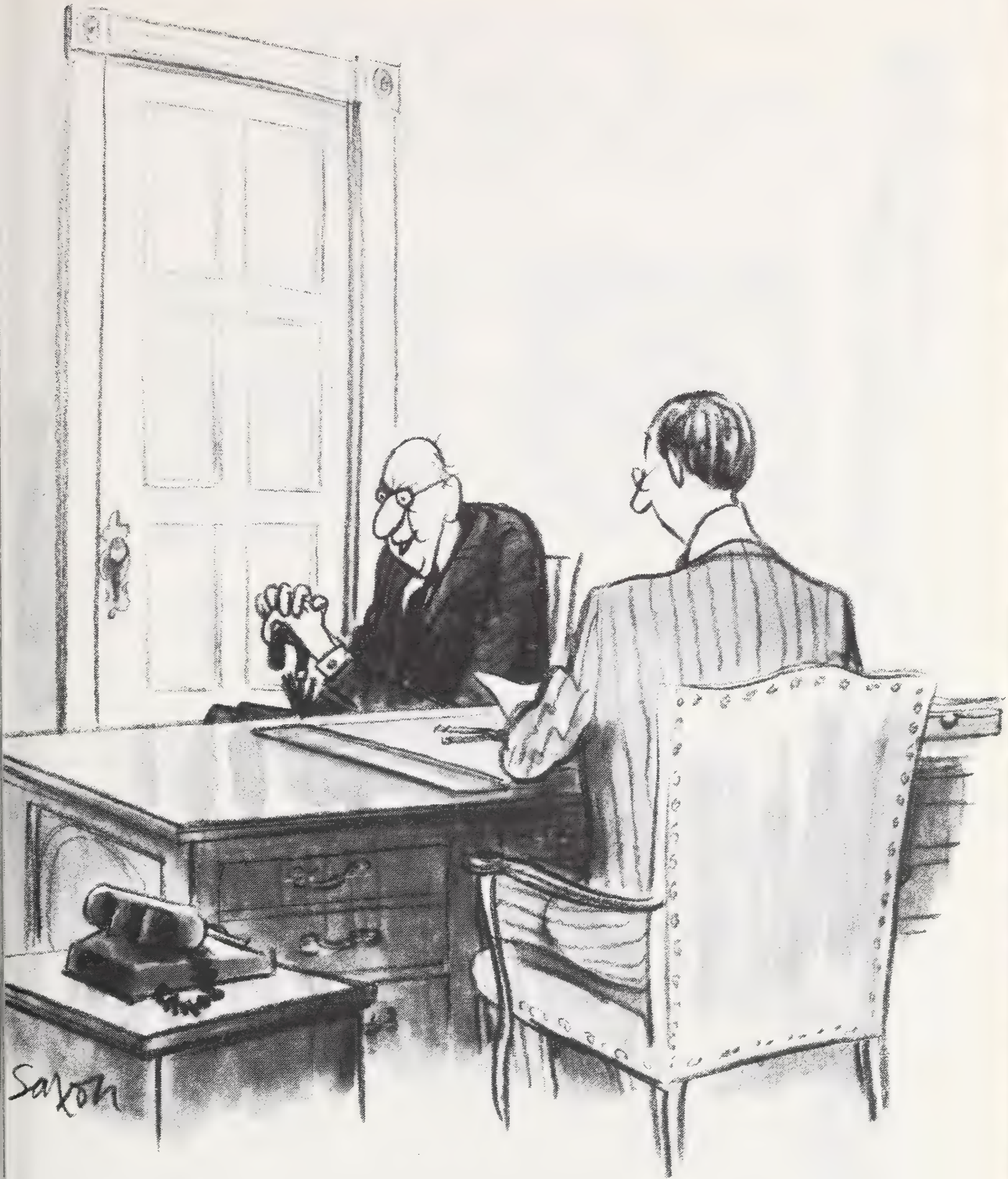
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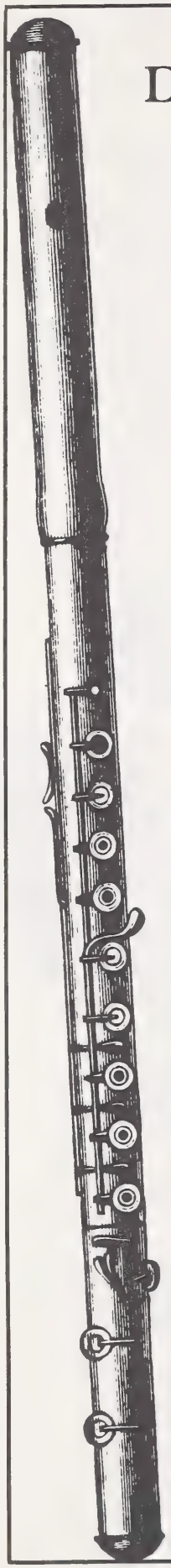

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# BSO

## BSO and Pops on Record







A wide selection of recent releases by the Boston Symphony and Boston Pops is available at local record stores for Christmas gift giving.

Mahler's Eighth Symphony, the *Symphony of a Thousand,* with Seiji Ozawa conducting the Boston Symphony Orchestra, the Tanglewood Festival Chorus, and eight internationally acclaimed soloists, has just recently been issued by Philips records. Also new from Philips is a Tchaikovsky album of *Romeo and Juliet* and the *1812* Overture: Sir Colin Davis conducts, and the Tanglewood Festival Chorus is featured in the rarely-heard choral part of the overture. Other recent Philips releases include Stravinsky's *Le Sacre du printemps* and Holst's *The Planets,* both conducted by Seiji Ozawa, and Schubert's *Great* C major symphony, under the direction of Sir Colin Davis. Digitally recorded for Telarc, and both under the direction of Seiji Ozawa, are two Beethoven albums: the Fifth Symphony, and, with pianist Rudolf Serkin, Beethoven's Piano Concerto No. 5, the *Emperor.*

In time for Christmas from the Boston Pops on Philips is John Williams's latest album, "We Wish You a Merry Christmas," featuring the Tanglewood Festival Chorus, John Oliver, conductor, and offering a popular selection of carols and other Christmas tunes. Other Pops releases include "Pops on the March," a collection of European and American marches featuring Pops favorites of recent seasons; "Pops on Broadway," including music from *Evita, Annie, A Chorus Line, Fiddler on the Roof,* and other Broadway hits; and, of course, "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind.*

## Christmas Shopping in Symphony Hall

Due to a strong demand for Symphony-oriented gifts both useful and decorative, the Marathon Office on the second-balcony level of Symphony Hall (near the elevator) will be open Monday through Friday, 10 a.m. to 4 p.m., from the 1st of December through the 18th. A limited number of BSO/WCRB Marathon premiums, some of them Centennial-inspired, will be available in return for your donation to the orchestra. This is your chance to support your orchestra by your gift—and to be Christmas-gifted in return.

## Tom Rush in Symphony Hall

Folk singer Tom Rush will celebrate the twentieth anniversary of his first performance in Boston with a special Symphony Hall concert on Sunday, 27 December at 7:30 p.m. and will donate a portion of the proceeds to the Boston Symphony Orchestra. The Boston Pops table set-up will provide a comfortably informal atmosphere. Tickets at $15, $12, and $9 will be available at the Symphony Hall box office as of 6 December. They are also available at Bostix near Faneuil Hall, at the Out-Of-Town Ticket Agency in Harvard Square, and by mail from Water Music, 399 Broadway, Cambridge 02139.

## Art Exhibits in the Cabot-Cahners Room

Once again this season, monthly art exhibitions will be shown in the Cabot-Cahners Room, representing a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries. Artwork from the Pucker-Safrai Gallery was on display during the month of November. The following organizations will be represented during the next several months:

| | |
|---|---|
| 30 November—4 January | Béla Kalman Photo Gallery |
| 4 January—1 February | Helen Schlien Gallery |
| 1 February—1 March | Kezar Gallery |
| 1 March—22 March | Experimental Etching Studio |
| 22 March—12 April | Boston Architectural Center |

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Junior Council Memberships

The Junior Council is a group of young men and women who undertake a variety of fundraising activities on behalf of the Boston Symphony Orchestra, including "Opening Night at Pops" and sale of the Symphony Mint. New members are admitted in September, January, and May. Membership inquiries are most welcome and should be directed to the membership chairman, Mrs. Kenneth Steiner, at 237-2492.

## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## A LETTER TO RHODE ISLAND FRIENDS AND SUBSCRIBERS

*"Next to Excellence is the Appreciation of It"*
—William Makepeace Thackeray

The Rhode Island Council of Friends of the Boston Symphony Orchestra invites you to join them in support of the orchestra. Membership as a Friend requires a minimum donation of only $25, which is tax-deductible. As a Friend, you will receive the orchestra's bi-monthly *BSO* newsletter, an invitation to the Annual Meeting and the Boston Pops Concert Rehearsal, and the opportunity to participate in all activities sponsored by the Friends both in Providence and in Boston. Most important, you will add your own support to this wonderful orchestra.

Again this year, we are enjoying "Preludes," the pre-concert dinners held at the Turks Head Club in Providence. These dinners include programs featuring noted members of the Providence and Boston musical community. Our group has sponsored a bus trip to Boston for an evening rehearsal of the orchestra, and we hope to have more such trips in the near future. Earlier this month, the Friends gathered for a special presentation of the film "Love of Life," the well-known Arthur Rubinstein biography. This was preceded by a gala brunch at the Music Mansion in Providence. As you can see, we are an active group of people who enjoy being together and sharing in varied musical activities. Our next "Prelude" dinner will be the evening of Tuesday, 12 January, before the second Providence concert. We would be very happy to have you join us and to add your name to our growing list of members.

Judith C. Bertozzi  Eleanor A. Radin
Co-Chairmen
Rhode Island Friends
Boston Symphony Orchestra

---

Please forward to: Mrs. Eleanor Radin
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

## First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

## Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

## Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

## Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

## Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

## Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

## Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

## Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

## English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

## Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

## Bass Clarinet

Craig Nordstrom

## Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

## Contrabassoon

Richard Plaster

## Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

## Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

## Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

## Tuba

Chester Schmitz

## Timpani

Everett Firth
*Sylvia Shippen Wells chair*

## Percussion

Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

## Harp

Ann Hobson Pilot

## Personnel Managers

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Harry Shapiro

## Librarians

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William Shisler
James Harper

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Alfred Robison

## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

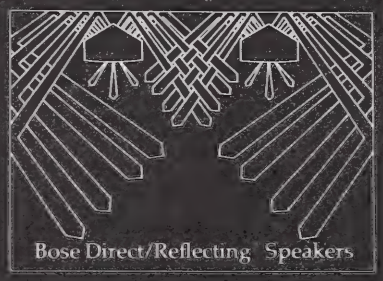


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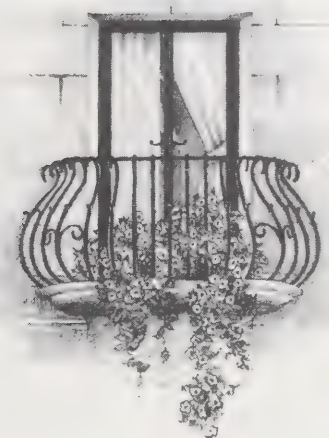
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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 10 December at 8
Tuesday, 15 December at 8, Ocean State Performing Arts Center, Providence

**SEIJI OZAWA** conducting

STRAUSS — *Ein Heldenleben (A Heroic Life),* Tone poem, Opus 40

JOSEPH SILVERSTEIN, violin

INTERMISSION

SCHUMANN — Piano Concerto in A minor, Opus 54
Allegro affettuoso
Intermezzo: Andantino grazioso—
Allegro vivace

MARTHA ARGERICH

These concerts will end about 9:50.
Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Friday, 11 December at 2
Saturday, 12 December at 8

**SEIJI OZAWA** conducting

STRAUSS — *Also sprach Zarathustra,* Tone poem for large orchestra, free after Nietzsche, Opus 30

INTERMISSION

DEBUSSY — *Prelude to "The Afternoon of a Faun"*

SCHUMANN — Piano Concerto in A minor, Opus 54
Allegro affettuoso
Intermezzo: Andantino grazioso—
Allegro vivace

MARTHA ARGERICH

Friday's concert will end about 3:50 and Saturday's about 9:50.
Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
Baldwin piano
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**Richard Strauss**
*Ein Heldenleben (A Heroic Life),* Tone poem, Opus 40



*Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He started to sketch* Ein Heldenleben *in the spring of 1897 and completed the score on 1 December 1898. On 23 December he began to rewrite the ending and composed what are now the final twenty-five measures, the date of definite completion being 27 December 1898. Strauss himself conducted the first performance at one of the Frankfurt Museum concerts on 3 March 1899. Theodore Thomas and the Chicago Symphony introduced the work in the United States on 10 March 1900. The first Boston Symphony performances were given by Wilhelm Gericke on 6 and 7 December 1901. Additional BSO performances have been conducted by Max Fiedler, Serge Koussevitzky, Sir Thomas Beecham, Pierre Monteux, Charles Munch, Erich Leinsdorf, Jean Martinon, Bernard Haitink, Eugene Ormandy, Andrew Davis, and Seiji Ozawa. Andrew Davis led the most recent subscription performances in October 1978; Seiji Ozawa led the most recent Tanglewood performance, as well as tour performances in Ghent, Berlin, and Edinburgh, in the summer of 1979. The score, which is dedicated to Willem Mengelberg and the Orchestra of the Amsterdam Concertgebouw, calls for three flutes and piccolo, four oboes (fourth doubling English horn), high clarinet in E flat, two clarinets in B flat, bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones, tenor tuba, bass tuba, timpani, tam-tam, cymbals, snare drum, tenor drum, bass drum, two harps, and strings, including a prominent part for solo violin.*

Seventy-eight years separate Strauss's first composition and his last. The first was a *Schneider-Polka*, a Tailors' Polka, which the six-and-a-half-year-old boy could play at the piano—he had after all been taking lessons for two years—but which his father had to write down for him. The last was a setting for soprano and orchestra of Hermann Hesse's poem *September*, one of the Four Last Songs, music in which inspiration was as intensely present as ever in his life. He did not write many more polkas, though *September* is the last in a long series of songs. For almost forty years, Strauss devoted most of his energies to opera, though he was a man of forty-one at the premiere of *Salome*, his first success in that risky world. He had completed an opera called *Guntram* as early as 1893, but it disappeared from the stage almost immediately. Altogether, the *Guntram* experience cost Strauss a lot of headaches, both in Weimar, where he was conductor from 1889 to 1894, and later in Munich, his next way-station. His happiest association with *Guntram* was his engagement during the rehearsal period and his marriage four months later to his pupil Pauline de Ahna, who took the principal female role. Pauline plays an important part in *Ein Heldenleben* as well as in such works as the *Symphonia Domestica* and the opera *Intermezzo*; the sound and the memory of her luminous soprano inform countless pages in his opera scores and songs; and in another of the 1948 songs, the setting of

Eichendorff's *Im Abendrot (In the Sunset Glow)*, Strauss built a wondrously moving monument to their enduring devotion.

After *Guntram*, at any rate, he returned to a path he had already explored for a half dozen years, that of the orchestral tone poem. Reared in a conservative, classical tradition, having just arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, the twenty-one-year-old Strauss had fallen under the thrall of a much older composer and violinist, Alexander Ritter, who made it his task to convert his young friend to the "music of the future" of Liszt and Wagner. Strauss's first and still somewhat tentative compositional response was the pictorial symphonic fantasy, *Aus Italien (From Italy)*, which he performed with considerable success in Munich in March 1888. But if *Aus Italien* was still tied to the old tradition to at least some degree, the next work, *Don Juan*, completed in September 1888, represented total commitment to the "future." Moreover, Strauss spent the following summer as coach and general dogsbody at Bayreuth. Still only twenty-four, Strauss had made, in *Don Juan*, a work of astonishing verve, assurance, and originality, and, even allowing for the interruption to complete *Guntram*, the series of


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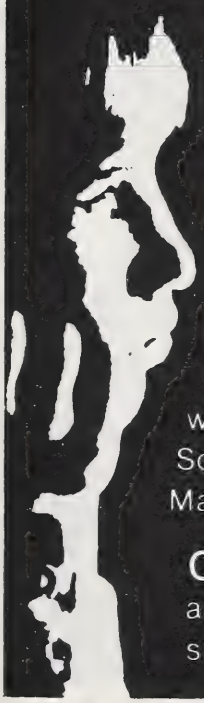
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tone poems was continued at high speed and with the most vigorous invention: *Tod und Verklärung (Death and Transfiguration)* in 1889, the revised and definitive edition of *Macbeth* in 1891, *Till Eulenspiegel* in 1895, *Also sprach Zarathustra (Thus Spoke Zarathustra)* in 1896, *Don Quixote* in 1897, and *Ein Heldenleben* in 1898. Two postscripts follow at some distance—the *Symphonia Domestica in 1904 and the Alpensinfonie (Alpine Symphony)* in 1914—but the period of intense concentration on the genre comes to an end with *Heldenleben.*

All this time, Strauss had been making a name for himself as a conductor. He had made his debut in 1884, leading his Suite for Winds, Opus 4, without benefit of a rehearsal. A valuable apprenticeship at Meiningen with Hans von Bülow was followed by an appointment as third conductor at the Munich Opera. From there he had gone to Weimar and then back to Munich, where he now shared the number-one spot with Hermann Levi. Each time Strauss had ended up frustrated, bored, in some way dissatisfied. The year 1898 at last brought liberation from a trying situation in Munich in the form of a ten-year contract as principal conductor at the Court Opera in Berlin. He had had a previous and unhappy experience in the Prussian and Imperial capital, when after only one season with the Berlin Philharmonic he had been replaced by a former Boston Symphony conductor, Arthur Nikisch. This time he shared the principal conductorship with a future Boston Symphony conductor, Karl Muck. But now Strauss faced Berlin with confidence—rightly so, as it turned out—and most of the score of *Ein Heldenleben*, begun in Munich, continued in the country at Marquartstein, and completed in Berlin, was written in sky-high spirits.

Early in 1897, Strauss was busy conducting Wagner and Mozart in Munich and taking his melodrama *Enoch Arden* on tour with the actor Ernst von Possart. He was composing choruses on texts by Rückert and Schiller, but on 16 April he was able to note that the symphonic poem *Held und Welt (Hero and World)* was beginning to take shape. "And with it," he adds, "*Don Quixote* as satyr-play," that is to say, as comic pendant. The two


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works remained associated in his mind: he worked the two scores simultaneously for several months and always felt that together they made a superb concert program. By summer's end, however, he found himself concentrating exclusively on *Don Quixote*, and he brought that score to completion on 29 December 1897 at 11:42 a.m. The other project variously referred to as *Heldenleben, Held und Welt, Heroische Sinfonie,* and even *Eroica*, was completed in short score on 30 July 1898—the date, Strauss registered in his journal, of "the great Bismarck's" dismissal by the young Kaiser Wilhelm. Three days later, Strauss began work on the full score, and this, as already noted, he finished on 1 December, subjecting the end to a striking revision in the last days of that month.

"*Ein Heldenleben*" is usually, and not incorrectly, translated as "*A Hero's Life*"; argument, however, could be made that "A *Heroic* Life" comes even closer. That, in any event, brings us to the troublesome question of extramusical meaning or content. First of all, Strauss was—obviously—aware of the *Eroica* connection and of its dangers. On 23 July 1898, we find him writing to a friend: "Since Beethoven's *Eroica* is so unpopular with conductors and thus rarely performed nowadays, I am now, in order to meet what is clearly an urgent need, composing a big tone poem with the title *Heldenleben* (to be sure, without a funeral march, but still in E flat major and with very many horns, which are, after all, stamped for heroism)."

But who is the hero? Two details point to Strauss himself. He authorized his old school friend Friedrich Rösch and the critic Wilhelm Klatte to supply, for the premiere, a detailed scenario in six sections. One of these is called "The Hero's Companion" and it is, by the composer's admission to Romain Rolland and others, a portrait of Pauline Strauss; another is called "The Hero's Works of Peace" and it is woven from quotations of earlier Strauss scores. "Of course I haven't taken part in any battles," wrote Strauss to his publisher half a century later, "but the only way I could express works of peace was


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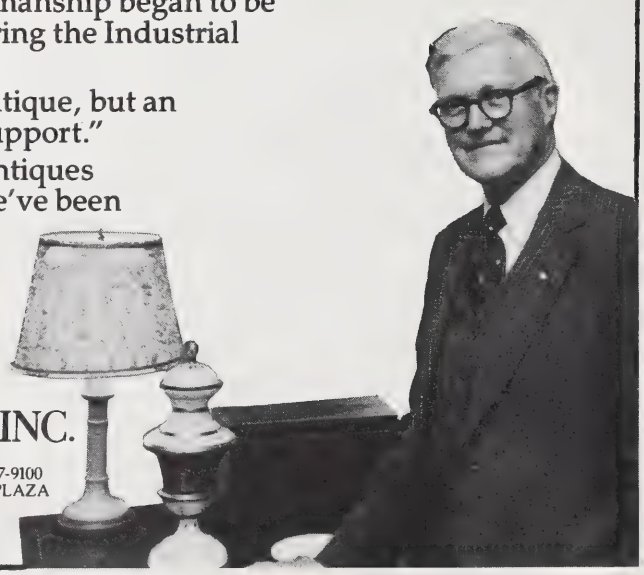
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through themes of my own." He was and remained ambivalent on this subject, being irritated by requests for "programs" but supplying them anyway (or allowing someone else to); insisting that music's business was to say only those things that music could uniquely say, but also that art with no human content was no art; and often—as in the case of *Heldenleben*—making elaborate verbal sketches before he was ready to jot down musical ideas. "Why," he asked in one of his last notebook entries, "why does no one see the new element in my compositions, how in them—as otherwise only in Beethoven—the man is visible in the work?" A passage from a letter to Romain Rolland at the time of the Paris premiere of the *Domestica* in 1906 seems to sum up his feelings (at least to the extent that they allow themselves to be summed up):

> For me, the poetic program is nothing more than the formative stimulus both for the expression and the purely musical development of my feelings, not, as you think, a mere *musical description* of certain of life's events. That, after all, would be completely against the spirit of music. But, for music not to lose itself in total arbitrariness or dissolve somehow into the boundless, it has need of certain boundaries, and a program can provide such bounds. An analytical program isn't meant to be more than a kind of handhold for the listener. Whoever is interested in it, let him use it. Anyone who really knows how to listen to music probably doesn't need it anyway. I'll be glad to follow your advice and supply no program for Paris. But do you


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A grand preparatory gesture, followed by expectant silence, leads to a drastically different music, sharp, prickly, disjunct, dissonant. The directions to the performers say things like "cutting and pointed," "snarling" (the oboe), "hissing" (the pianissimo cymbals). Underneath all this nastiness, the tubas make a stubborn and pedantic pronouncement on the subject of that grammatic solecism in music called "parallel fifths." This is the scene of **The Hero's Adversaries,** the grudgers and the fault-finders. Strauss was convinced that some of the Berlin critics recognized themselves as the target of this portrait and the composer as The Hero, which, he remarked, was "only partially applicable." The Hero's theme, on its next appearance, is much darkened.

One violin detaches itself from the others to unfold the vivid portrait of Pauline. "She is very complicated," Strauss told Romain Rolland, "*très femme,* a little perverse, a bit of a coquette, never the same twice, different each minute from what she was a minute earlier. At the beginning, the hero follows her lead, picking up the pitch she has just sung, but she escapes farther and farther. Finally he says, 'All right, go. I'm staying here,' and he withdraws into his thoughts, his own key. But then she goes after him." Gay, flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging, loving—these are some of the directions to the violinist in this scene of **The Hero's Companion**.

The single violin is again absorbed into the orchestral mass and we hear love music, as lush as only Strauss could make it. Briefly, the adversaries disturb the idyll, but their cackling is heard as though from a distance. But the hero must go into battle to vanquish them. Trumpets summon him, introducing that immense canvas, **The Hero's Battlefield**. The hero returns in triumph, or, in musical terms, there is a recapitulation as clear and as formal as the most ardent classicist could wish.

The music becomes more quiet and we have arrived at one of the most remarkable sections of the score, **The Hero's Works of Peace**. Alfred Orel recalled how

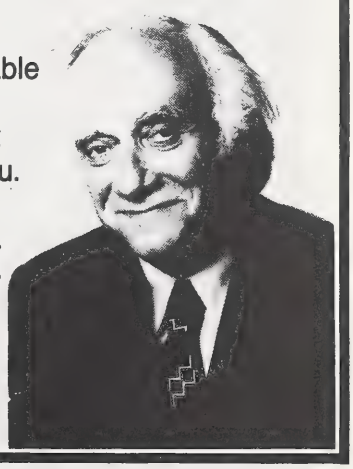
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Strauss, when accompanying song recitals, used to build bridges from one song to the next by playing—almost inaudibly—passages from his operas, passages that would turn out to be closely related to the song they prepared. Here Strauss weaves a texture both dense and delicate as he combines music from *Don Juan, Also sprach Zarathustra, Tod und Verklärung, Don Quixote, Macbeth,* and the song *Traum durch die Dämmerung (Dreaming at Twilight).* Where Charles Ives delighted in the stubborn unblendingness of his tissues of quotations, Strauss's pleasure is to form all these diverse materials into one coherent whole. The episode is one of Strauss's orchestral miracles, richly blended, yet a constantly astonishing, shifting kaleidoscopic play of luminescent textures and colors.

Even now, the adversaries are not silenced. The hero rages, but his passion gives way to renunciation (and this is very unlike the real Richard Strauss indeed). The final section is called **The Hero's Escape from the World and Completion**. The hero retires—to Switzerland, on the evidence of the English horn—and, after final recollections of his battling and his loving self, the music subsides in profound serenity. This, in the original version, was undisturbed through the pianissimo close with violins, timpani, and a single horn. Strauss's friend Rösch, so the story goes, protested: "Richard, another pianissimo ending! People won't believe that you even know how to end forte!!" So he called for pen and paper and . . . The dates and other details of that charming story unfortunately don't quite mesh; we do know, however, that Strauss did reconsider and that in the few days between Christmas and the New Year he composed the present ending with its rich mystery and fascinating ambiguity, an ending of marvelously individual sonority and one that at least touches fortissimo.

—M.S.


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**Richard Strauss**

*Also sprach Zarathustra,* Tone poem for large orchestra, free after Nietzsche, Opus 30



*Richard Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He began the composition of* Also sprach Zarathustra *in Munich on 4 February 1896 and completed it on 24 August. Strauss himself conducted the Municipal Orchestra of Frankfurt-am-Main in the first performance on 27 November 1896. The American premiere took place in Chicago just over two months later, on 5 February 1897, with Theodore Thomas conducting the Chicago Symphony. Later the same year—on 29 October—Emil Paur led the first Boston Symphony Orchestra performance. Since then it has been given here under the direction of Wilhelm Gericke, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eleazar de Carvalho, Lorin Maazel, Erich Leinsdorf, William Steinberg, and Michael Tilson Thomas. The orchestra's most recent performances, in Symphony Hall during the month of December 1977 and again at the Berkshire Festival the following August, were conducted by Kazuyoshi Akiyama. The score calls for a large orchestra consisting of piccolo, three flutes (third doubling as second piccolo), three oboes, English horn, two clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two bass tubas, timpani, bass drum, cymbals, triangle, orchestral bells, a deep bell, two harps, and strings.*

*We gratefully acknowledge John and Sherrie Hall of Mechanicsburg, Pennsylvania, for loaning the orchestra the 290-pound church bell used in these performances of* Also sprach Zarathustra. *The bell was cast at Petit & Fritsen of Aarle-Rixtel, Holland, a foundry established in 1660.*

Surely no major philosopher has ever had a closer relationship to music and musicians than Friedrich Nietzsche, and no work of philosophy has inspired more musical compositions than his *Also sprach Zarathustra.* Nietzsche was an excellent pianist and an amateur composer as well, having turned out a fair number of choral works both sacred and secular, songs, and piano pieces by his thirtieth year.* And even as late as 1887, when he was forty-three, he published a work for chorus and orchestra entitled *Hymnus an das Leben ("Hymn to Life")* to a text by the woman he once hoped to marry, Lou von Salome. But the central experience in Nietzsche's musical life, reflected in his writings

*A scholarly critical edition of Nietzsche's music has been published, and three of his songs have been recorded by Dietrich Fischer-Dieskau as part of a series of eight records surveying *Stilwandlungen des Klavierliedes 1850-1950 (Stylistic Changes in the Piano-Accompanied Song, 1850-1950)* on the imported Electrola label (they are to be found on the disc entitled *Lieder der Neudeutschen (Songs of the "New Germans")*. Composed before Nietzsche's fateful encounter with Wagner, they reflect primarily the influence of Schumann.

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ever after, was his acquaintance with Wagner, whose music at first overwhelmed him totally, to such an extent that he turned the end of his first book, *The Birth of Tragedy out of the Spirit of Music* (1872), which had begun as a study of the ritual origin of Greek tragedy, into a paean to Wagner's work. Gradually, though, he became disillusioned with Wagner and eventually turned into one of his most outspoken opponents. But in addition to being drawn to some of the musical questions of the day, at least as they reflected his own concerns, Nietzsche was also a source for music in others. His best known work, *Also sprach Zarathustra* (1883-85), served as the basis for songs by Schoenberg, Delius, Medtner, and Taneyev, as well as larger works by Mahler (Third Symphony), Delius *(A Mass of Life),* and Strauss, not to mention such lesser known composers as Diepenbrock, Reznicek, Peterson-Berger, Campo, and Ingenhoven.

*Also sprach Zarathustra* has an unusually poetic text for a work of philosophy, loosely narrative in character, filled with extraordinary imagery and wordplay. It consists of four parts containing some eighty short sections, each recording the (invented) sayings of Zarathustra (Zoroaster to the Greeks) covering all sorts of diverse topics; each section ends with the formula "*Also sprach Zarathustra*" ("Thus spoke Zarathustra"). From the beginning, Zarathustra speaks of the death of God and man's need to overcome himself, to become the overman,* to break out of the inertia and cultural conditioning that is so much a part of life that it is considered "human nature."

Strauss became acquainted with Nietzsche's work while reading in preparation for work on his first opera, *Guntram.* What interested him most of all was the philosopher's criticism of the established church and ultimately of all conventional religion. Strauss was the last composer who could be called an intellectual, but he made the courageous decision to attempt to deal with Nietzsche's philosophical ruminations as a symphonic poem. Perhaps he was attracted by the beauty of the language in the poem, of which Nietzsche himself said (in his *Ecce Homo*) that it might well be considered a musical composition. But it is one thing to regard a poetic text as being "musical" in some metaphorical sense and quite another to compose music about it!

Strauss's approach avoided what is perhaps the fundamental notion of Nietzsche's philosophy—that the same events will recur eternally on a grand scale—even though that might have lent itself perfectly to a gigantic rondo! He chose, instead, one particular theme of the work, which he described after the first Berlin performance:

> I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch.*

For a musical setting of this plan, Strauss conceived one enormous movement that has little in common with the traditional musical forms which, however extended, had been the framework behind such earlier works as *Don Juan* (an extended sonata) or *Till Eulenspiegel* (a free rondo). For *Zarathustra,* Strauss selected a limited number of section titles from Nietzsche's work and arranged them in a way that made possible musical variety and development of material, quite unconcerned that they were presented in an

*Nietzsche used the German word *Übermensch* for his notion of the elevated being who overcomes the finitude of his life *in* this life, not through brute power, but rather (as the root word *Mensch* implies) through attaining a superiority in those characteristics that are uniquely human. Shaw's *Man and Superman* popularized an alternative translation of the term, but these days it is too closely associated in our minds with comic book heroes to be of use when discussing Nietzsche or his ideas.

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order quite different from the philosopher's: Strauss was, after all, creating a work of music, and was seeking particularly musical means to express the main idea.

The most important of the unifying musical ideas—it comes up again and again—is the use of two keys, C and B, whose tonic notes are as close together as they can be melodically, though harmonically they are very far apart, to represent the natural world on the one hand and the inquiring spirit of man on the other. Time and again these two tonalities will be heard in close succession—or, indeed, even simultaneously. This frequent pairing helps justify the very ending of the work, which has been hotly debated since the first performance.

At the head of the score Strauss printed the opening lines of Nietzsche's prologue, in which Zarathustra observes the sunrise and announces his decision to descend to the world of mankind from the lonely spot high up in the mountains where he has passed ten years. The opening of the tone poem is a magnificent evocation of the primeval sunrise, with an important three-note rising figure in the trumpets representing Nature and the most glorious possible cadence in C (alternating major and minor at first before closing solidly in the major). That trumpet theme is the single most important melodic motive of the work.

Immediately there is a drastic change of mood to the section entitled **Von den Hinterweltlern** ("On the Afterworldly"), the most primitive state of man, which is, to Nietzsche, the condition of those who put their faith in an afterlife rather than seek fulfillment in this life. Gloomy, insubstantial phrases soon introduce an important new theme (heard here in B minor) leaping up, pizzicato, in cellos and basses; this theme is used throughout to depict man's inquiring mind. Strauss satirizes those inquiries that lead to religion by quoting the opening phrase of the plainsong *Credo* in the horns and moves into a lush passage of conventional sweetness for the strings divided into sixteen parts.

This leads into **Von der grossen Sehnsucht** ("On the great Longing"), a passage that appears much later in Nietzsche's book, but its title was so apt for Strauss's plan—to depict man's yearning to move beyond ignorance and superstition—that he uses it at this point. The section is developmental in character, combining the B minor "inquiring

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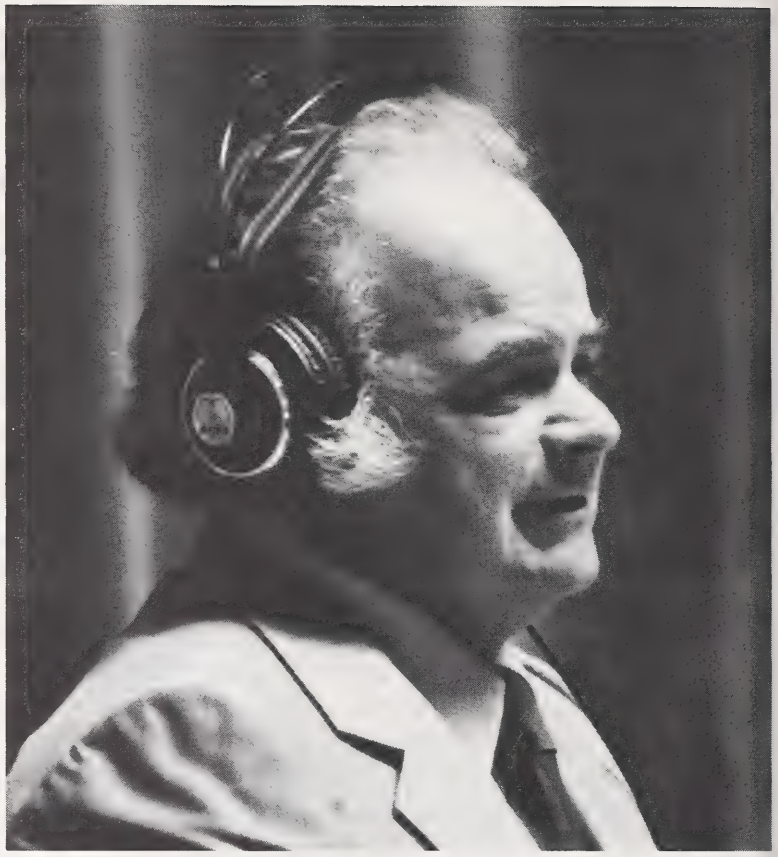
mind" motive with the C major "Nature" motive, while casting further aspersions at religion by quoting the *Magnificat* melody as well as the *Credo.* A vigorous new figure rushes up from the depths of the orchestra, gradually overpowering everything else. With a harp glissando it sweeps into **Von den Freuden- und Leidenschaften** ("Of Pleasures and Passions").

This section, in C minor, links Man's sensual life with Nature (through the key relationship) rather than his spirit. It introduces a passionate new theme followed by an important motive blared out by trombones and heard frequently thereafter, sometimes identified as the theme of "satiety," representing the protest of those higher elements of spirit against such indulgence. This theme has elements related harmonically to both keys, C and B, and therefore plays an important part in the proceedings. A development of this material, **Das Grablied** ("The Tomb Song"), follows immediately in B minor and related keys.

It dies away into the depths as cellos and basses begin a passage in strict imitation labeled **Von der Wissenschaft** ("On Science"). What could be more scientific than a fugue? And this one begins with the notes of the Nature theme, in C, followed immediately by the three notes of the B minor triad, then continuing to all the remaining pitches of the chromatic scale, Strauss's crabbed counterpoint designed to suggest a dry and useless pedantry! The imitations work the tonality around to B minor again, and a new developmental section gets underway, climaxing in **Der Genesende** ("The Convalescent"), in which vigorous statements of the fugue theme, beginning in the bass, intertwine with the "satiety" theme, leading finally to a powerful C major triple-forte for full orchestra, breaking off into pregnant silence. The next chord? B minor, bringing in an extended new development of several of the major ideas, treated with extraordinary orchestral virtuosity.



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This comes to an end in an utterly unexpected way—by turning into a Viennese waltz, and a waltz in C major at that! For this section Strauss borrows Nietzsche's title **Das Tanzlied** ("The Dancing Song"). Here, for the very first time in Strauss's life, he seems ready to take on his older namesakes, the *other* Strausses who were renowned as the waltz kings. And here, already, we can get more than a tiny glimpse of *Der Rosenkavalier*, still some sixteen years in the future. This waltz begins as an amiable and graceful dance with a theme based on the Nature motive, but it soon builds in energy and vehemence, as many of the earlier themes make their appearance, only to be destroyed in turn by the "satiety" motive, which takes over fiercely at the climax of the score (corresponding to a similar climax in the book), as a great bell tolls twelve times.

Strauss marks this passage in the score **Nachtwandlerlied** ("Night Wanderer's Song"), though that word is not used by Nietzsche. The equivalent passage in the book is *"Das andere Tanzlied"* ("The other dancing song"), where a bell peals twelve times and between each of its clangs the poet inserts a line of the poem *"O Mensch! Gib Acht!"* ("O man, take care!"); the entire poem, which was used by Mahler in his Third Symphony, is recapitulated later in the fourth part of Nietzsche's book. Strauss treats the passage as purely instrumental; the bell rings every four measures, ever more softly, as the music settles onto a chord of C major, only to slip, with magical effect, into a gentle, bright B major for the coda, in which the violins present a sweet theme representing "spiritual freedom." It moves delicately up to the heights, in the top strings and woodwinds, to all appearances preparing a conclusion on the B major chord.

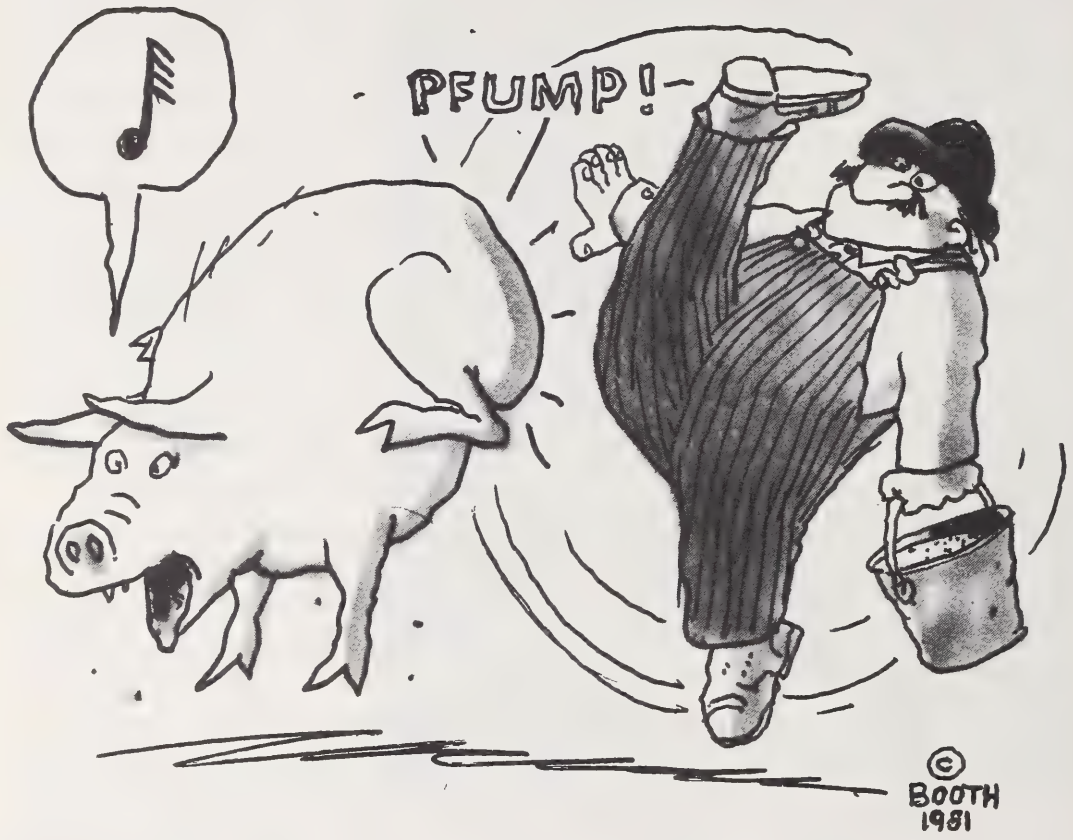
Yet this B is softly but insistently undercut by cellos and basses, pizzicato, with the rising three-note "Nature" motive, as if to say: Earth—the natural world—abides in spite of all. Four more times the upper instruments reiterate their chord of B, only to find that the bottom strings repeat the C with quiet obstinacy, finally bringing the work to an end.

Those last measures, *almost* closing in two keys simultaneously, aroused endless discussion when the work was first performed. One Boston critic, Louis Elson, found nothing to admire in the piece, which he characterized as "chaos"; referring to the title of the tone poem, he commented:

> Zarathustra . . . did everything but speak; he had an impediment in his speech which caused him to stutter even the most beautiful phrases.
>
> At the end of the work there is a modulation from the key of B to the key of C that is unique, for the Gordian knot is cut by the simple process of going there and going back again. If such modulations are possible, then the harmony books may as well be burnt at once.

But Elson showed no sign of appreciating Strauss's carefully worked out opposition of the two keys throughout the work, which alone justifies that extraordinary conclusion. Indeed, though Strauss admitted to and even explained the literary program that lay at the back of his mind when composing, his artful *musical* development—the interaction between two keys that normally have little relationship to one another, the rich thematic progress creating its own unique pattern of statement and recapitulation, the brilliant scoring—produced a work that really does not need its program for support. It is more likely, in fact, that the better one knows Nietzsche's book, the less useful it is as a guide to the music. At the same time, Strauss's rich invention, lavish display of sheer technique, and imaginative treatment of a basic formal problem provide quite enough to occupy the attention during the performance of this colorful score.

—Steven Ledbetter




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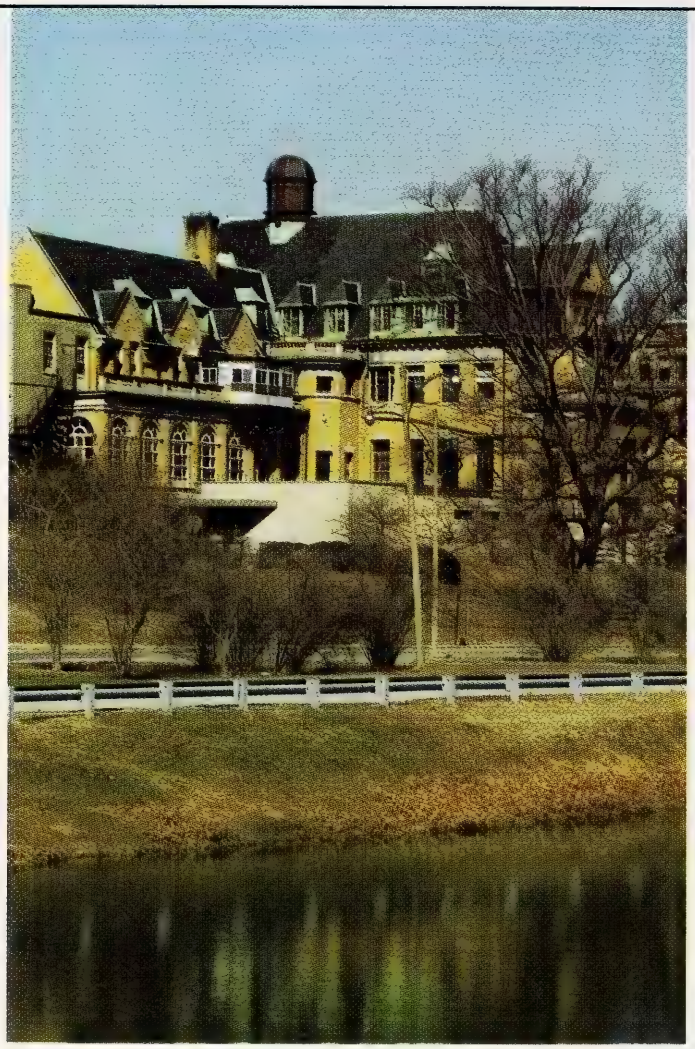

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**Claude Debussy**
*Prelude to "The Afternoon of a Faun"*



*Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on 22 August 1862 and died in Paris on 25 March 1918. He began composing the* Prélude à l'Après-midi d'un faune *in 1892 and completed the full score on 23 October 1894. The work was performed to great success by the Société Nationale de Musique on 22 and 23 December of that year under the direction of the Swiss conductor Gustave Doret. The first performance in the United States was given by the Boston Orchestral Club on 1 April 1902, Georges Longy conducting, and Wilhelm Gericke conducted the first Boston Symphony performance on 30 December 1904. Additional BSO performances have since been led by Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky (94 times, including tour performances!), Richard Burgin, Paul Paray, Bruno Walter, Leonard Bernstein, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Seiji Ozawa, and Michael Tilson Thomas. Michael Tilson Thomas led the most recent Tanglewood performance in 1970 and Erich Leinsdorf the most recent subscription performances last season. The scoring is for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.*

In 1865 the poet Stéphane Mallarmé produced a *Monologue d'un faune,* with which he hoped to obtain a performance at the Comédie Française. Having been told that his work would be of no interest as a theatrical piece, he put it aside for a decade. In 1875, Mallarmé tried to get his *Improvisation du faune* published in a literary anthology, again without success. Finally, the following year, he brought out his first book, which contained the text of the eclogue entitled *L'Aprés-midi d'un faune.* Mallarmé continued to hope for a theatrical performance and as late as 1891 he promised in print to produce a new version for the theater. Throughout his life, Mallarmé was also interested in music and in fact had even written an essay on Wagner for the *Revue Wagnerienne* in 1885. His own poetry, he said, was inspired by "music proper, which we must raid and paraphrase, if our own music [poetry], struck dumb, is insufficient."

We can be sure that Debussy knew Mallarmé personally by 1892 (though he had set a text of his to music as early as 1884), when both poet and composer attended a performance of Maeterlinck's drama *Pellêas et Mélisande,* and it is certainly likely that they discussed the musical possibilities of Mallarmé's *Faune.* Debussy began composition of the Prelude that year (along with most of the other compositions that were to occupy him for the next decade: his string quartet, the opera *Pellêas et Mélisande,* the *Nocturnes* for orchestra, and a number of songs). Years later Debussy recalled that when Mallarmé heard the music for the first time (apparently the composer's performance at the piano in his apartment, not an orchestral version), he commented, "I was not expecting anything

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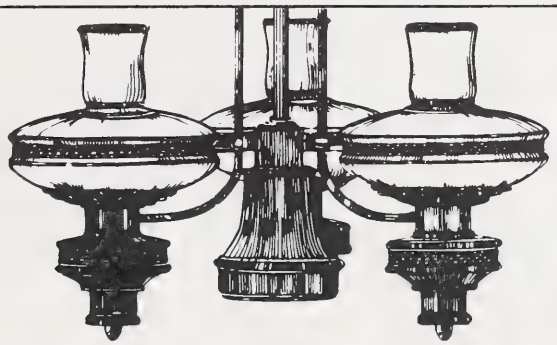
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of this kind! This music prolongs the emotion of my poem, and sets its scene more vividly than color." The first performance of the Prelude made Debussy famous overnight; the striking character of this music, which everyone experienced as quite new, established his personality even in the eyes of those critics who expressed a wish for "an art more neat, more robust, more masculine."

The freshness comes in part from the delicacy of the instrumentation, which is filled with wonderfully new effects, of which the brilliant splash of the harp glissando over a dissonant chord at the end of the first flute phrase is only the most obvious (and the most easily imitated by lesser talents to weaker effect). The careful bridging of sections, so that nothing ever quite comes to a full close without suggesting continuation, effectively blurs the lines of what is, after all, a fairly straightforward ABA form. Debussy's success in obtaining this fluid, pastel effect can be measured by the fact that musicians will still argue about where the various sections begin and end. Most listeners, though, have been content to wallow in this exquisitely wrought play of color, harmony, and misty melody without bothering to consider how much of the future was already implicit in this score.

—Steven Ledbetter

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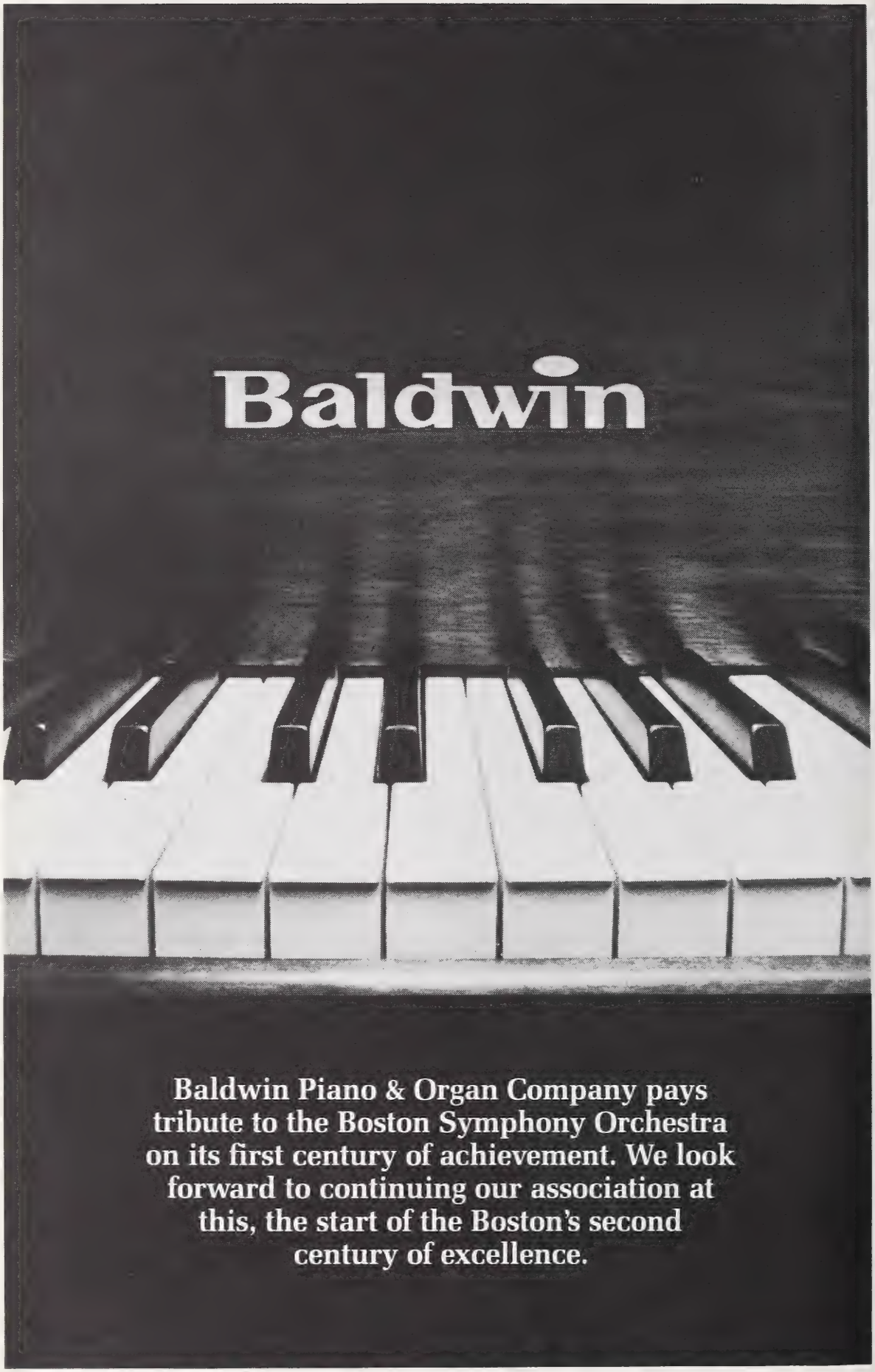
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**Robert Schumann**
Piano Concerto in A minor, Opus 54



*Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, a suburb of Bonn, on 29 July 1856. He had plans for an A minor piano concerto as early as 1833, but it was not until 1841 that he completed—in somewhat different form—the first movement of the present concerto, then an independent piece called the Concert Fantasy in A minor. The revision of the Concert Fantasy and the addition of the intermezzo and finale were accomplished in July 1845. On 4 December of that year, in Dresden, Clara Schumann gave the first performance, Ferdinand Hiller conducting. Sebastian Bach Mills played the first American performance with Carl Bergmann conducting the Philharmonic Society of New York at Niblo's Garden on 26 March 1859. Carl Zerrahn and the orchestra of the Harvard Musical Association with pianist Otto Dresel introduced the concerto to Boston at the Music Hall on 23 November 1866. Georg Henschel led the first Boston Symphony performances in October 1882 with pianist Carl Baermann, and the orchestra has also played it with the following conductors/pianists: Wilhelm Gericke/Anna Steiniger-Clark, Adele aus der Ohe, Baermann, Antoinette Szumowska, Ossip Gabrilowitsch, Fanny B. Zeisler, Ernest Schelling, and Harold Bauer; Arthur Nikisch/Steiniger-Clark, Rafael Joseffy, Carl Faelten, Ignace Jan Paderewski, and Constantin Stern; Emil Paur/aus der Ohe and Joseffy; Karl Muck/Germaine Schnitzer, Olga Samaroff, Max Pauer, Norman Wilks, George C. Vieh, Josef Hofmann, Paderewski, Carl Friedberg, and Szumowska; Otto Urack/Wilks; Ernst Schmidt/Schelling; Pierre Monteux/Bauer, Benno Moiseiwitsch, Blanche Goode, Samaroff, Raymond Havens, Felix Fox, Constance McGlinchee, and Eugene Istomin; Serge Koussevitzky/Alfred Cortot, Irene Scharrer, Jesús María Sanromá, Myra Hess, Martha Baird, Eunice Norton, and Gladys Gleason; Richard Burgin/Hofmann, Istomin, Jeanne-Marie Darré, and Theodore Lettvin; Charles Munch/Nicole Henriot, Rudolf Serkin, Clifford Curzon, Van Cliburn, and Istomin; Erich Leinsdorf/Lettvin and Malcolm Frager; Thomas Schippers/Claude Frank; Rafael Frühbeck de Burgos/Christoph Eschenbach; Michael Tilson Thomas/Eschenbach; Karel Ančerl/Alicia de Larrocha; Colin Davis/Michael Roll; Seiji Ozawa/Emil Gilels; Kazuyoshi Akiyama/Misha Dichter; and Neville Marriner/de Larrocha. The most recent Tanglewood performance was the one with Marriner and de Larrocha in July 1978. Sir Colin Davis conducted the most recent subscription performances with Claudio Arrau as soloist in March 1980. In addition to piano soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

More than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna, in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have progressed very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a "*Phantasie*" in A minor, which he was later to use as the first movement of his published

concerto. The *Phantasie* was composed between May and September, and must have been somewhat crowded in the composer's imagination among the abundant musical images which occupied him in that year. The First Symphony in B flat preceded, and the symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra on 13 August 1841, Clara took the occasion to play through the new *Phantasie* with the orchestra as well.

Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it "magnificent." She wrote in her diary: "Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skillfully interwoven with the orchestra—it is impossible to think of one without the other." The publishers were not of this mind, and rejected the proffered manuscript. In 1845, while the pair were at Dresden, Schumann made a concerto out of his "Concert Allegro," as he had intended to call it, by adding an intermezzo and finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his *Phantasie* in A minor," wrote Clara in her diary on 27 June, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on 31 July: "Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the orchestra."

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to

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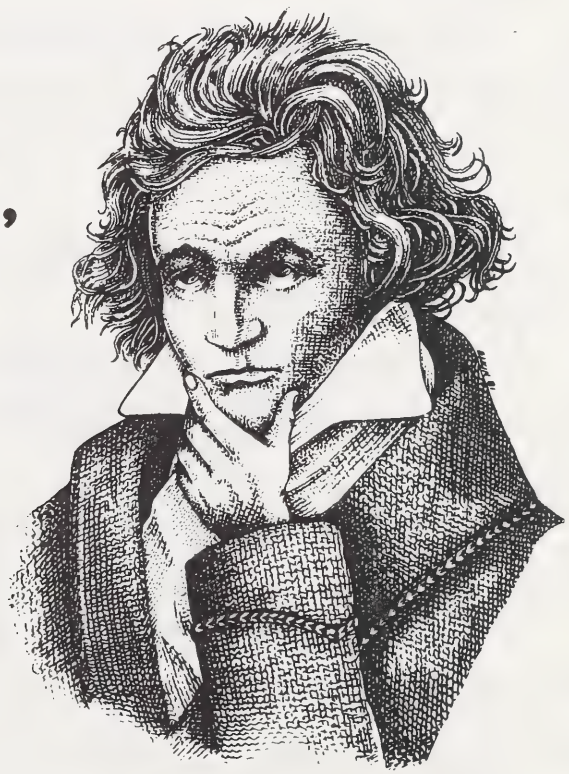
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whom the score was dedicated, at Dresden, on 4 December 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus concert on New Year's Day 1846—Mendelssohn conducting. All did not go well at this performance. Mendelssohn and his orchestra had much trouble with the "puzzling rhythm" in the last movement, an incident which must be read with some astonishment in this present century of rhythmic complexity. When the concerto was performed by Clara in Vienna just a year later on 1 January 1847, Schumann conducted, and again things did not go so well. Hanslick wrote: "The attendance was very moderate, the applause cool, and apparently expended on Clara alone. The piano concerto and the symphony found but slight approbation."

Schumann's conducting, from most contemporary reports, was hardly of the sort to illuminate even his own music. Joachim, Schumann's loyal friend, has told several instances of his incapacity to more than beat the measure. He had an altercation with a drummer, at a rehearsal of his concerto, and when the drummer resented his reproach about a mistake in the count, he was angry, and said: "That is impertinent." This was the usual end of any attempt to straighten out a difficulty. Once when he could not manage the entrance of the horns at the proper place, he turned around helplessly to Joachim at the first desk and said, "They don't come in!" Opening the score of one of his own symphonies, he stood with baton raised, not knowing how to start the orchestra. Joachim, who was concertmaster, gave the proper signal to the players, and Schumann followed on with a smile of relief.

In creative matters at least, Schumann knew his own mind, and kept to his steadfast purpose. When he made a youthful attempt at a concerto in 1839, he wrote to Clara: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I

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cannot write a concerto for the virtuosos—I must plan something else." Schumann never abandoned this early concept of what a concerto should be. Clara learned much from him, and her first lesson was that she must not expect from her husband piano music "for virtuosos." Even in their early friendship, shallow display pieces of the period had a grudging place upon her programs, and at length gave way altogether to such composers as Bach, Beethoven, Chopin, and of course Schumann. Just before Robert completed his concerto she began to study a concerto of Henselt. While she might have taken it up eagerly a few years earlier, she now found it a sterile attempt at "brilliance" which succeeded only in being "laborious, farfetched, and patched together." She also wrote, "There is not a single beautiful, fresh motive in it," missing qualities her husband had trained her to look for, and with which his genius abundantly provided her.

Schumann was indeed true to his best style in this concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with a straightforward and becoming simplicity. When the melody is given to woodwind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and andante section of the first movement. The brief intermezzo, with its light staccato opening and its charming second theme inseparably associated with the cellos that sing it, leads directly into the final rondo, whose brilliance is joyous and exuberant, without a trace of hard glitter.

—John N. Burk

John N. Burk, whose writings on music include biographies of Ludwig van Beethoven and Clara Schumann, was the Boston Symphony's program annotator from 1934 until 1966.

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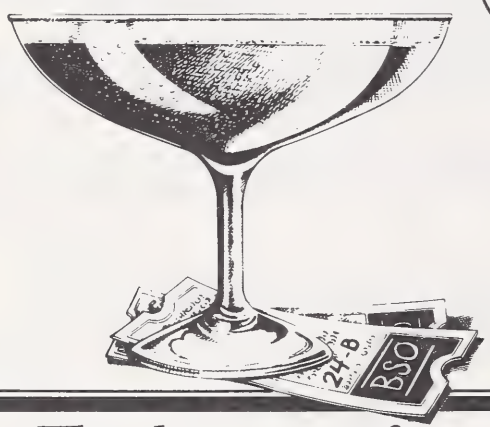
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**More...**

*Also sprach Zarathustra* and *Ein Heldenleben* are exhaustively analyzed in the first volume of the three-volume biography, *Richard Strauss: A Critical Commentary on his Life and Works,* by Norman Del Mar (Barrie and Rockliff, London). Michael Kennedy's biography of Strauss in the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music,* edited by Alan Walker, is worth looking into (Barnes & Noble). The best available translation of Nietzsche's *Also sprach Zarathustra* is by Walter Kaufmann in *The Portable Nietzsche* (Viking paperback). Seiji Ozawa and the Boston Symphony Orchestra will record *Also sprach Zarathustra* and *Ein Heldenleben* next week for Philips records. In the meantime, there are very good stereo recordings of each by Fritz Reiner and the Chicago Symphony (RCA), Rudolf Kempe with the Dresden State Orchestra (on budget-priced Seraphim), and Bernard Haitink with the Concertgebouw (Philips). William Steinberg's Boston Symphony recording of *Also sprach Zarathustra* for Deutsche Grammophon is, unfortunately, no longer listed in the current catalog; nor is Erich Leinsdorf's BSO recording of *Ein Heldenleben* for RCA. Richard Strauss himself recorded both tone poems with the Vienna Philharmonic (now available in a five-record Vanguard set, mono, with the composer leading other of his works as well), and the famous old Willem Mengelberg recording of *Heldenleben* with the New York Philharmonic was recently available for a while on Victrola.

All studies of Debussy depend to some extent on Léon Vallas, *Claude Debussy: His Life and Works* (Dover paperback). The full-scale biography by Edward Lockspeiser, *Debussy: His Life and Mind* (Macmillan), adds a great deal of additional detail. There is a Norton Critical Scores volume devoted to the *Prelude to "The Afternoon of a Faun"* containing the music as well as historical and analytical studies, edited by William W. Austin (Norton paperback). Debussy's own writings are very much worth knowing; they have been collected, edited, and introduced by François Lesure, translated by Richard Langham Smith, and published as *Debussy on Music* (Knopf). Recommended recordings of Debussy's *Faun* include Pierre Boulez's with the New Philharmonia (Columbia; with *Jeux* and *La Mer);* Bernard Haitink's with the Concertgebouw (Philips; with several other works, including *La Mer);* and André Previn with the London Symphony (Angel, digital, with *Images).* The Boston Symphony has recorded it under Michael Tilson Thomas (DG; with *Images*) and Charles Munch (RCA; available in a variety of different couplings). For a totally different experience, you might sample the arrangement of *Faun* made for chamber ensemble by Hanns Eisler for Schoenberg's Society for Private Musical Performances; it has been recorded by the Boston Symphony Chamber Players on DG. Perhaps nothing reveals so clearly the fundamental strength of Debussy's conception as this reduction of it to chamber size; it effectively disproves the notion occasionally encountered that Debussy's music works only because of its shimmering orchestrations.

—S.L.

Joan Chissell's *Schumann* in the Master Musicians series is a very good introduction to the composer's life and works (Dent), and she has also provided the chapter on Schumann in *The Concerto,* edited by Ralph Hill (Pelican paperback). Alfred Nieman has contributed a chapter on Schumann's concertos to *Robert Schumann: The Man and his Music,* edited by Alan Walker (Barrie & Jenkins), as has Maurice Lindsay to *Schumann: A Symposium,* edited by Gerald Abraham (Oxford, now out of print). For

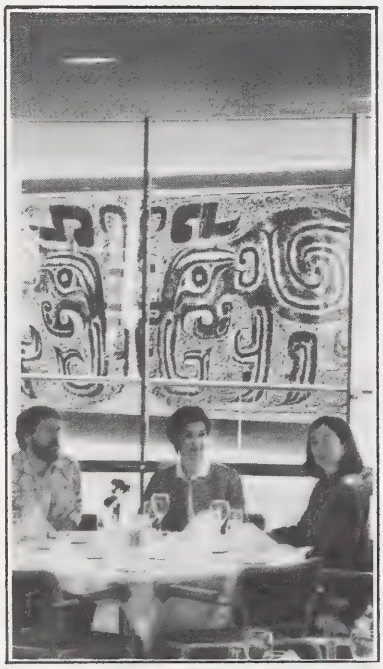
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Schumann's own views on music and musicians, Leon Plantinga examines the composer's writings for the *Neue Zeitschrift für Musik* in *Schumann as Critic* (originally Yale University Press; now available only in an expensive Da Capo reprint). And Donald Francis Tovey's appreciation of Schumann's piano concerto may be found in the third volume of Tovey's *Essays in Musical Analysis* (Oxford paperback). Martha Argerich has recorded the Schumann piano concerto with Mstislav Rostropovich and the National Symphony (DG; available with Argerich's recording of the Chopin F minor piano concerto, or with Rostropovich performing Schumann's Cello Concerto under the direction of Gennady Rozhdestvensky with the Leningrad Philharmonic). Claudio Arrau has recorded the Schumann piano concerto with Sir Colin Davis and the Boston Symphony for Philips; it is scheduled for spring 1982 release. At budget price, there's an excellent pairing of the Schumann and Grieg piano concertos with Leon Fleisher, George Szell, and the Cleveland Orchestra (Odyssey). And some noteworthy historic performances should be mentioned as well: two by Dinu Lipatti—an energetic studio recording with Herbert von Karajan and the Philharmonia Orchestra (Odyssey, mono, with the Grieg concerto), and an extraordinarily touching live performance with Ernest Ansermet and the Orchestre de la Suisse Romande, dating from February 1950, nine months before Lipatti's death at thirty-three of leukemia (English Decca import, mono, with a Clara Haskil performance of the Beethoven Fourth Concerto)—and a performance by Dame Myra Hess in a thoughtful, beautifully shaped collaboration with Rudolf Schwartz and the Philharmonia Orchestra (Seraphim, mono, with the Opus 13 *Etudes symphoniques* for piano).

—M.M.


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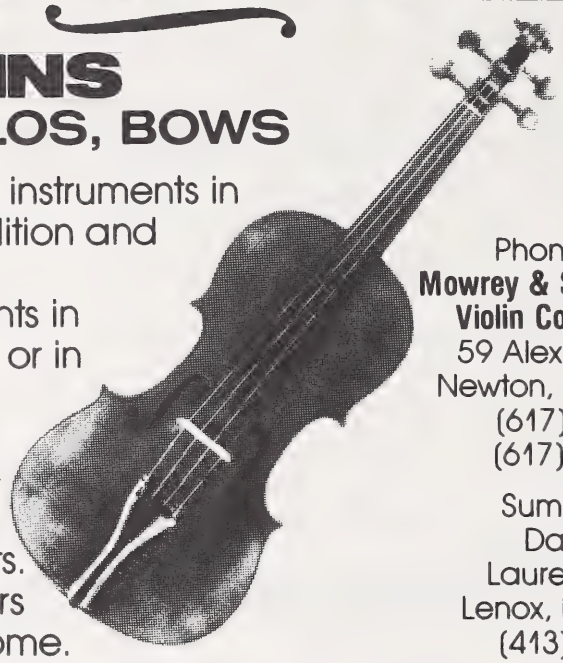
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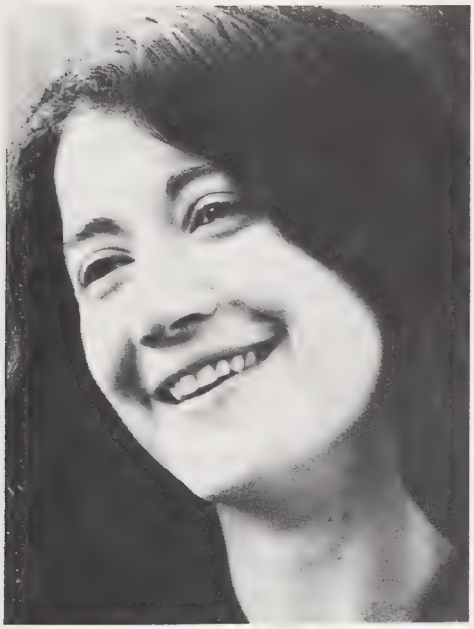
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## Martha Argerich



Argentine pianist Martha Argerich began her musical studies when she was four and has been playing professionally since her first engagement at age eight with the orchestra of the Teatro Astral in Buenos Aires. Ms. Argerich studied with Vincenzo Scaramuzzo, Friedrich Gulda, Madame Lipatti, Nikita Magaloff, and Arturo Benedetti Michelangeli. In 1957 she won first prize in both the Busoni Piano Competition in Bolzano and the International Music Competition in Geneva; in 1965 she became the first artist from the Western hemisphere and one of the few women ever to win first prize in the International Chopin Competition in Warsaw.

Ms. Argerich made her American debut on Lincoln Center's Great Performers series, returning to New York for performances with the New York Philharmonic in 1970. She has since performed also with the orchestras of Philadelphia, Boston, Los Angeles, Cleveland, San Francisco, Washington, D.C., Detroit, Indianapolis, Atlanta, Quebec, and Toronto, and she has been featured at major music festivals on both sides of the Atlantic. Ms. Argerich's worldwide tours have included Israel, the Soviet Union, and the Far East, and, besides appearances in Paris, London, Vienna, Zurich, Rome, Milan, Stockholm, and Oslo, she has performed with every major German orchestra. Her extensive discography for Deutsche Grammophon includes music of Bach, Chopin, Schumann, Liszt, Prokofiev, Ravel, and Tchaikovsky; she has recorded the Schumann piano concerto for that label with Mstislav Rostropovich and the National Symphony Orchestra. Ms. Argerich made her Boston Symphony debut in October 1979 with performances of the Prokofiev Third Piano Concerto under the direction of Seiji Ozawa.




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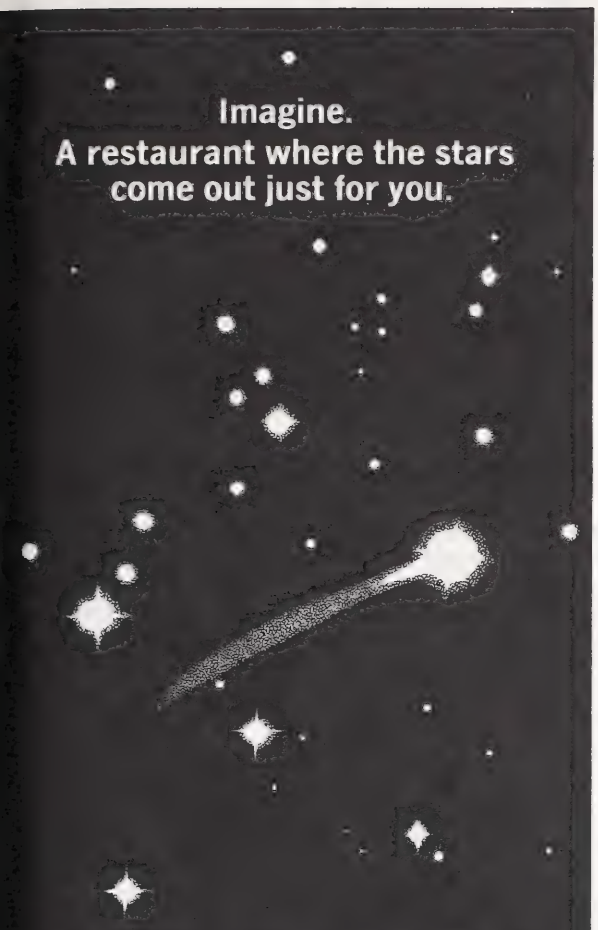
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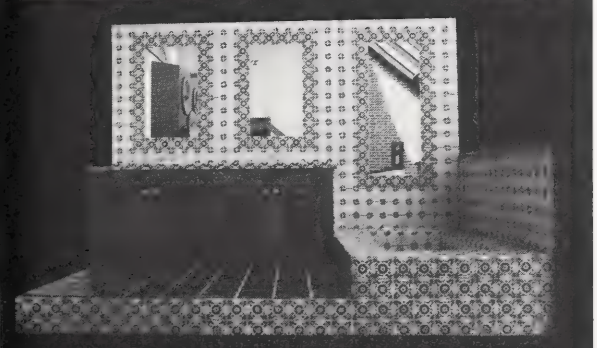
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| Debussy | *Nocturnes* |
| Debussy | *La Mer* |

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Tuesday 'B' series

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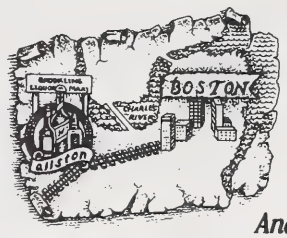
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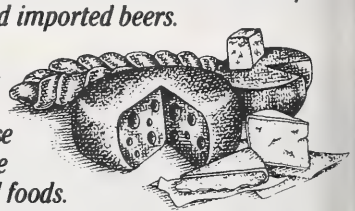
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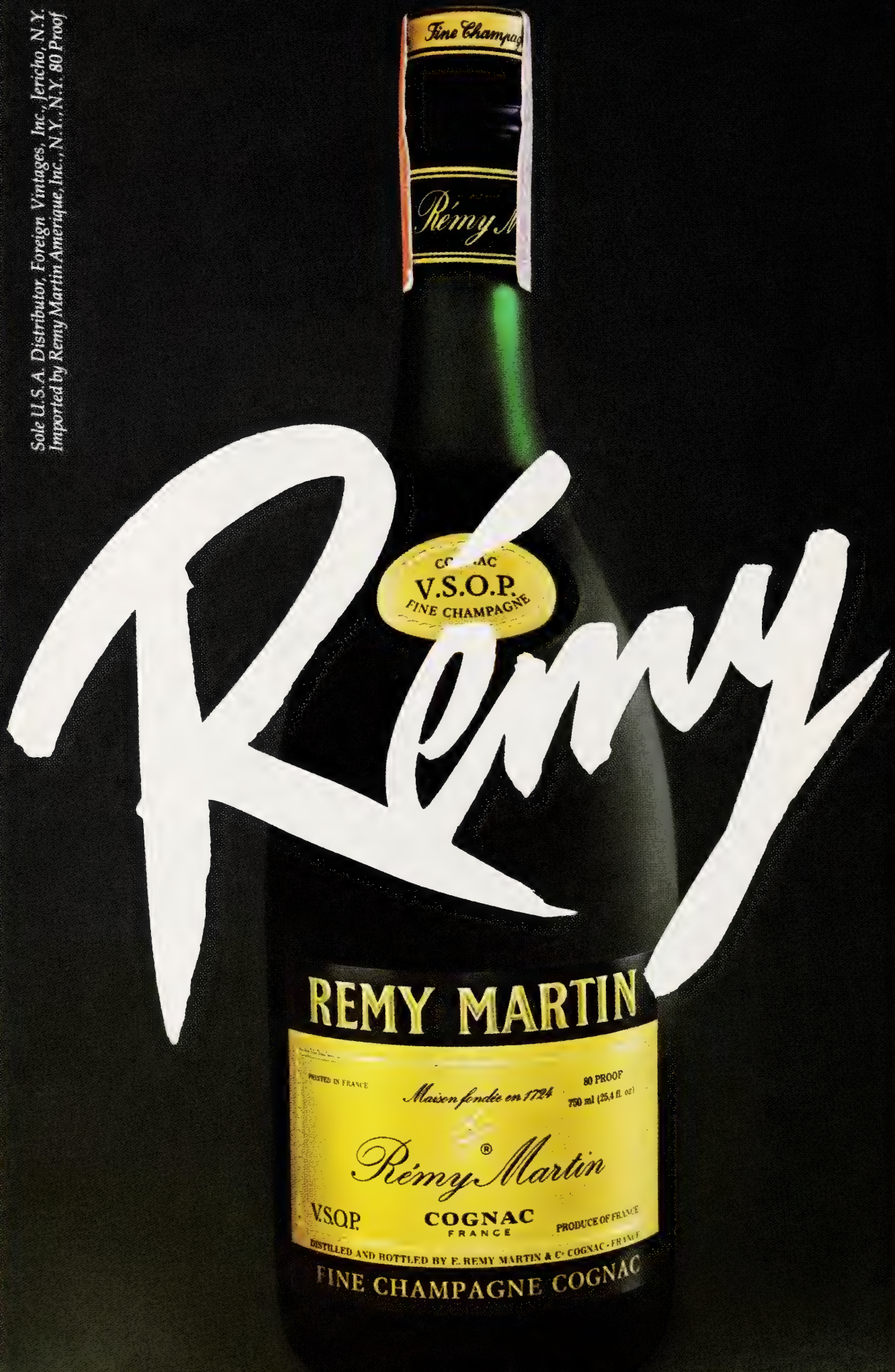


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SEIJI OZAWA
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## Art Exhibits in the Cabot-Cahners Room

Once again this season, monthly art exhibitions will be shown in the Cabot-Cahners Room, representing a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries. Artwork from the Pucker-Safrai Gallery was on display during the month of November. The following organizations will be represented during the next several months:

| | |
|---|---|
| 30 November—4 January | Béla Kalman Photo Gallery |
| 4 January—1 February | Helen Schlien Gallery |
| 1 February—1 March | Kezar Gallery |
| 1 March—22 March | Experimental Etching Studio |
| 22 March—12 April | Boston Architectural Center |

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Junior Council Memberships

The Junior Council is a group of young men and women who undertake a variety of fundraising activities on behalf of the Boston Symphony Orchestra, including "Opening Night at Pops" and sale of the Symphony Mint. New members are admitted in September, January, and May. Membership inquiries are most welcome and should be directed to the membership chairman, Mrs. Kenneth Steiner, at 237-2492.

## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays from 1 October until the end of the Pops season in mid-July. The tours will be conducted for a minimum of ten and a maximum of fifty people, and groups must reconfirm 24 hours ahead of their date by calling the Friends' Office at 266-1348. Dates may be reserved by writing to Symphony Hall Tours, Friends' Office, Symphony Hall, Boston, MA 02115.

## A LETTER TO RHODE ISLAND FRIENDS AND SUBSCRIBERS

*"Next to Excellence is the Appreciation of It"*
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The Rhode Island Council of Friends of the Boston Symphony Orchestra invites you to join them in support of the orchestra. Membership as a Friend requires a minimum annual donation of only $25, which is tax-deductible. As a Friend, you will receive the orchestra's bi-monthly *BSO* newsletter, an invitation to the Annual Meeting and the Boston Pops Concert Rehearsal, and the opportunity to participate in all activities sponsored by the Friends both in Providence and in Boston. Most important, you will add your own support to this wonderful orchestra.

Again this year, we are enjoying "Preludes," the pre-concert dinners held at the Turks Head Club in Providence. These dinners include programs featuring noted members of the Providence and Boston musical community. Our group has sponsored a bus trip to Boston for an evening rehearsal of the orchestra, and we hope to have more such trips in the near future. Earlier this month, the Friends gathered for a special presentation of the film "Love of Life," the well-known Arthur Rubinstein biography. This was preceded by a gala brunch at the Music Mansion in Providence. As you can see, we are an active group of people who enjoy being together and sharing in varied musical activities. Our next "Prelude" dinner will be the evening of Tuesday, 12 January, before the second Providence concert. We would be very happy to have you join us and to add your name to our growing list of members.

Judith C. Bertozzi  Eleanor A. Radin
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## Casadesus Collection of Antique Instruments

Among the very welcome new facilities provided by the expansion of Symphony Hall into its new Huntington Avenue Annex is the newly arranged display of the Casadesus Collection of Antique Instruments. Long confined to necessarily restricted space in a less accessible area of Symphony Hall, the instruments are now grouped according to the usual orchestra families in six cabinets in the Cohen Annex. The collector was Henri Casadesus (uncle of the pianist Robert Casadesus), founder of the French Society of Ancient Instruments, which was engaged in performing music of the time of Lully and Rameau, the performers using instruments contemporary with those composers. When Casadesus retired, the collection was purchased and donated to the BSO by friends of Henry Lee Higginson as a memorial testifying to his wide-ranging musical interest.

## The Council of the Boston Symphony Orchestra

Formed in 1966, the Council of the Boston Symphony Orchestra is a group of approximately 550 Friends of the BSO. As the orchestra's volunteer corps, the Council provides supplementary financial assistance by working on various aspects of fundraising, particularly the BSO/WCRB Musical Marathon, a nationally-known weekend of broad-based support-pledging to the BSO. Throughout the year, benefit events either musical or festive in nature are staged in local communities. In this way, and by voluntarily staffing Symphony Hall as tour guides, luncheon and supper hosts and hostesses, information-givers, and in other supportive ways as needed, members of the Council increase overall awareness of the orchestra's needs and understanding of the BSO's goals.

There are two requirements for membership in the Council: the ability to make a definite commitment of time to one of the Council's projects, and current membership in the Friends of the BSO. The Council encompasses the entire Greater Boston area and is divided geographically into chapters, so new members are elected through their own Area Councils. Membership inquiries are welcome at any time and should be directed to the Friends' Office in Symphony Hall, 266-1492, ext. 142.

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

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### Violas

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*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

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Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

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Charles Kavalovski
*Helen Sagoff Slosberg chair*

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Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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Arthur Press
*Assistant Timpanist*

Thomas Gauger
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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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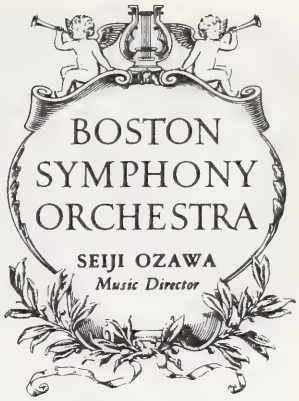
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Saturday, 9 January at 8

**SIR COLIN DAVIS** conducting

MOZART — March from *La clemenza di Tito,* K.621

TIPPETT — Triple Concerto

I. (Medium fast)—Interlude (medium slow)—
II. (Very slow)—Interlude (medium fast)—
III. (Medium slow/medium fast/fast)

GYÖRGY PAUK, violin
NOBUKO IMAI, viola
RALPH KIRSHBAUM, cello

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II. (Very slow)—Interlude (medium fast)—
III. (Medium slow/medium fast/fast)

GYÖRGY PAUK, violin
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Poco adagio
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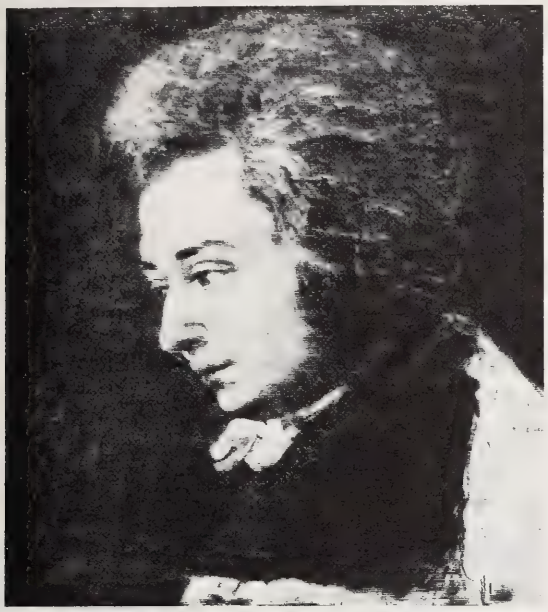




SHISEIDO

Photo: S. Lufens

**Wolfgang Amadè Mozart**
March from *La clemenza di Tito*, K.621



*Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed* La clemenza di Tito, *on a libretto by Pietro Metastasio revised and "modernized" by Caterino Mazzolà, for the coronation of the Emperor Leopold II as King of Bohemia in Prague. The coronation took place on 6 September 1791; the opera was performed on the same day, though Mozart had only finished the score, composing in great haste, the day before. The march in E flat is the fourth number in the score. The present performances of the march are the first by the Boston Symphony Orchestra. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

Mozart had no cause to be grateful to Emperor Leopold II. Following Leopold's accession to the throne, after the death of the enlightened reformist Joseph II, the composer had been pointedly snubbed by the court whenever there was any question of musical honors or commissions. So it is not likely that Mozart would have desired to honor the emperor for any private reasons of his own. But he had a close and enduring relationship with opera audiences in Prague who had taken *Le nozze di Figaro* to their hearts and acclaimed the premiere of *Don Giovanni*. As early as 1789 he had discussed another operatic project for Prague with Domenico Guardasoli, then director of the opera company there. But before anything could come of it, the company had moved to Warsaw. By the time they returned to Prague, it was June of 1791, and there was a new emperor who was to hold the coronation for one of his related titles, King of Bohemia, in the Bohemian capital the following September.

A major new theatrical work was obviously required for entertainment at the festivities. Probably through Guardasoli's mediation, Mozart received the commission for a festival opera. That meant an *opera seria*, a genre he had not employed since *Idomeneo* ten years before. In the meantime Mozart had created three of his greatest masterpieces in the realm of comic opera, the three works to libretti by Lorenzo Da Ponte, and he was even then, during the summer of 1791, working on his German operatic masterpiece *The Magic Flute*. But Prague called again, and he agreed to compose an opera to a libretto originally written by Pietro Metastasio, for years the Viennese court poet, and which had already been set by fourteen other composers between 1734 and 1771, so long as the text was rearranged and updated to break away from the traditional string of arias in order to include duets and other ensembles in which Mozart's dramatic genius particularly shone.

He composed the score at great speed (apparently even leaving the composition of the recitatives to his pupil Süssmayer, who later completed the unfinished *Requiem*). The musical style is austere by comparison with the Da Ponte operas or *Magic Flute*, a fact

that has sometimes been explained by saying that Mozart was bored with the project and simply dashed off the musical numbers as fast as possible. He certainly did compose in a great hurry, especially since he arrived in Prague only nine days before the performance, during which time he had to compose the arias,* copy out the rest of the score, hold rehearsals, and write the overture, which he always did last. But the austerity of *Tito* is much more a function of its genre as an *opera seria* than anything else, and recent successful revivals and recordings have demonstrated that the score contains its full share of Mozartian riches.

The first performance, however, was not a great success. The plot had been specifically designed to exalt the monarchy (an important point in those early years of the French

*Much of the rest of the opera could be written beforehand, but the arias were specifically designed as showpieces for the singers who were to perform them, and no composer looking for a dedicated performance would dare to write an aria without first becoming acquainted with the voice of the singer to whom it was assigned, or he would run the risk of having to do the work all over again. In those days the singers still dominated the production—even to having veto power over musical numbers—in a way that no one, not even the stage director, does today.


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Revolution, when crowned heads all over Europe sat uneasily on their thrones). It was drawn from a passage in Suetonius, who reported that the Emperor Titus, unlike most of the other Ceasars, "would rather be killed than kill. When two men of patrician birth were convicted of aspiring to the empire, he merely warned them to desist, pointing out that empire was a gift of fate." Obviously the Emperor in the audience was supposed to feel honored at seeing an autocratic ruler treated so sympathetically on the stage. The Empress, however, called the work *"una porcheria tedesca,"* a highly uncomplimentary phrase which might be translated "German swill." Perhaps she was upset to find so many ensembles taking the place of the arias; but William Mann has suggested recently that the phrase, for which the Empress has earned general scorn from music lovers, might have been intended somewhat more lightheartedly as a play on words: the only likely female character with whom she might identify was the villainous Vitellia, whose name suggests veal *(vitello)*: this may have brought to mind a term of opprobrium with intimations of pork *(porco* in archaic Italian). If that is the case, she was more likely criticizing the authors' incivility in omitting a "good" female character to reflect glory on her, too.

In any case, *La clemenza di Tito* became one of Mozart's most popular operas for several decades; it was given frequently throughout Europe and was the first Mozart opera to be performed in England. Then it fell out of favor for a century and a half as the conventions of *opera seria* died out completely. Only in the last few years has a new interest in eighteenth-century serious opera, coupled with revivals of *Tito*, allowed us once again to admire this product of Mozart's last months.

The march, No. 4 in the score, apparently written at a late stage, helps to cover a scene-change and to bring on a crowd of senators, ambassadors, Praetorian Guard, and the Roman populace. It is possible that Mozart only wrote the music in the last days before the performance when it became clear that the change of set would require some time. Dotted rhythms predominate (as, indeed, they do elsewhere in this imperial opera) to sugget the pomp and dignity of the setting to follow in the Roman Forum.

—Steven Ledbetter

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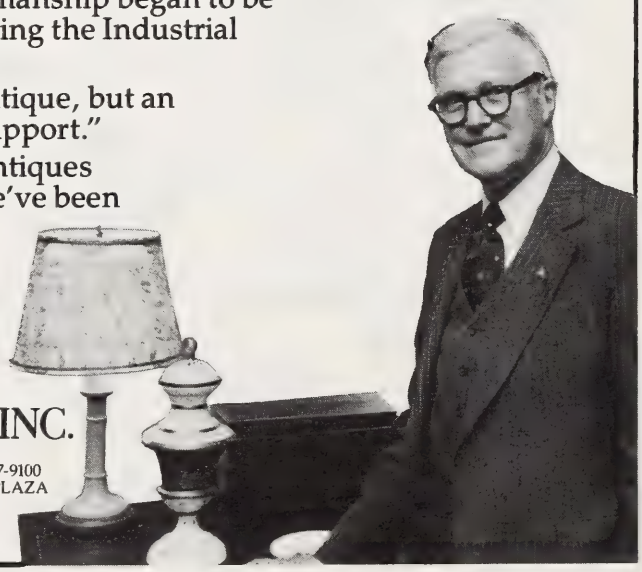
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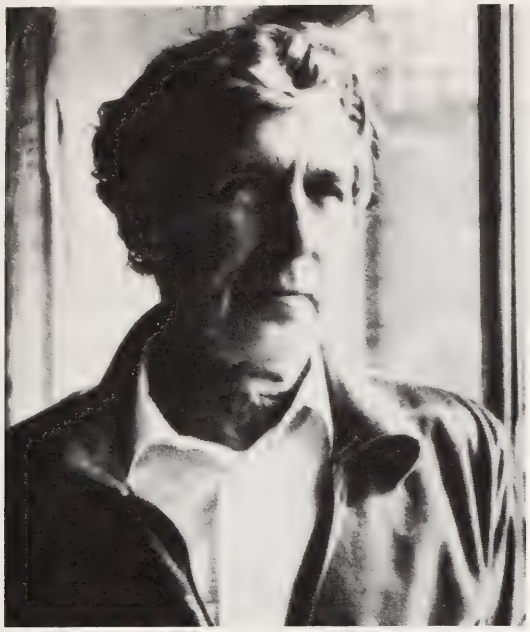
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**Michael Tippett**
Triple Concerto for Violin, Viola, Cello, and Orchestra



*Michael Kemp Tippett was born in London on 2 January 1905 and now lives in Wiltshire, England. Sir Michael was knighted by Queen Elizabeth in 1966. He is currently working on an oratorio for soloists, chorus, and orchestra in response to a commission from the Boston Symphony Orchestra on the occasion of the orchestra's centennial. Tippett wrote the Triple Concerto on a commission from the London Symphony Orchestra between November 1978 and December 1979. Sir Colin Davis led György Pauk, Nobuko Imai, Ralph Kirshbaum, and the London Symphony Orchestra in the first performance on 22 August 1980 in London. The first performances in North America were given in September and October that year by Steven Staryk, Rivka Golani-Erdesz, and Daniel Domb as soloists with Andrew Davis and the Toronto Symphony. The first United States performances were given this past 23-26 September 1981 by Edo de Waart and the San Francisco Symphony with soloists Raymond Kobler, Geraldine Walther, and Ralph Kirshbaum. The present performances are the first by the Boston Symphony Orchestra. The orchestra consists of flute (doubling piccolo and alto flute), oboe, English horn (doubling bass oboe), two clarinets and two bass clarinets (second clarinet doubling second bass clarinet), bassoon and contrabassoon, four horns, two trumpets, two trombones, timpani, five tuned gongs, vibraphone, glockenspiel, suspended cymbal, clash cymbals, claves, tubular bells, marimba, two wood blocks, small drum, snare drum, tenor drum, bass drum, triangle, castanets, celesta, harp, and strings.*

The peaks in Michael Tippett's musical output are his oratorio *A Child of Our Time* and his four operas. These are works of synthesis. They draw together many facets from within his richly diverse creative personality. In amongst these dramatic pieces are instrumental and vocal compositions—many of them major works in their own right—which are either offshoots from them or a prefiguration of their stylistic and formal character. Thus, for example, the *Fantasia concertante* on a Theme of Corelli (1953) and the Piano Concerto (1955) stem directly from Tippett's first opera, *The Midsummer Marriage* (completed in 1952), whereas much of his Symphony No. 2 (1956-57) offers clues as to the nature of his second opera, *King Priam* (completed in 1961).

Tippett's Concerto for Violin, Viola, Cello, and Orchestra is one of a succession of works with a new formal pedigree. Each of them—the Fourth Symphony (1976-77), Fourth String Quartet (1977-78), and this Triple Concerto—is in a single movement: each, that is, comprises a continuous span of music whose component sections are nevertheless distinguishable. The composer has described the Fourth Symphony as a "birth-to-death" piece. The Fourth Quartet and Triple Concerto also begin with a kind of musical "birth-motif" and encompass a whole cycle of experience, though they are quite different in character. They are, in sum, preparation for Tippett's next large-scale endeavor, a work commissioned by the Boston Symphony for soloists, chorus, and orchestra centered upon myths of Creation, Man, and Time: this he has recently started and will probably

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complete in 1982. But already, in the current sequence of instrumental compositions, we can remark upon a gradual change of emphasis in Tippett's music, from hard-hitting rhetoric to an effulgent lyricism.

Near the end of Tippett's Fourth Quartet there is a sudden descent from violence into a mood of peace and rapture, suggesting the possibility of a new beginning; and this is indeed the starting-point of the Triple Concerto. In the coda to the quartet, all four instruments are able to sing together yet maintain complete independence of line. After the start of the concerto—where the three soloists are introduced (viola, cello, then violin) as seperate musical personalities—they then join together to play music that is explicitly based upon the coda to the quartet. This and the opening orchestral birth-motif are the two most important ideas in the entire work.

It is no exaggeration to say that Tippett's Triple Concerto deserves the title "*Fantasia concertante*" even more than his earlier, Corelli-based work bearing that name. For its formal shape derives primarily from the nature of its proliferating invention. Out of the elaborate patchwork of sections in the first movement there emerges an overall binary scheme. Five main musical components, introduced at the start, are realigned, modified, or transformed in the second half of the movement. The orchestral birth-motif introduces each part, transposed up a tone on its second appearance. The main focus throughout is the lyricism of the solo writing, and the other ingredients provide merely a context for this. When, after two orchestral episodes, the soloists enter once more, it is as if their earlier colloquy had simply been adjourned. In the second part of the movement, there is one new idea enabling the solo violin to give a fresh perspective to the discourse.

Linking the three movements are short interludes of "non-music" (a term the composer picked up from Harrison Birtwistle), after the manner of the "dissolves" linking the scenes of his opera *The Knot Garden*, only rather more extended. The first is






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evocative in character, relying on the gentlest sonorities of tuned percussion, harp, and horns: entirely apposite as preparation for the perfumed atmosphere of the slow movement. The second interlude features timpani and untuned percussion, and its fanfare-like outbursts on the brass serve to galvanize the music afresh for the finale.

The slow movement shows plenty of evidence of Tippett's response to Javanese music, which he first heard in the flesh, so to speak, shortly before he began the concerto. Here he has instinctively absorbed and emulated those textures in gamelan music in which a solo singer, perhaps also a flute or (bowed) string instrument join together for the same serene flow of endless melody. Surrounding the melody are the softest gong sounds which often (to Tippett's ears) add a "blues-y" color to the inflections of the melody.

Formally, this movement is quite straightforward, with two orchestral episodes temporarily halting the flood of decorative melody from the soloists. Tippett embellishes the soloists' lines even further by giving two of them an obbligato orchestral instrument. The cello pairs off with the bass oboe; the violin is partnered by an alto flute. Moreover, at the point where the violin and viola embark on a duet in canon, there is an obbligato of fast pizzicati from the orchestral strings. In the slow movement, all tensions are pushed into the background. Brass fanfares that previously erupted into the foreground are now distant muted memories (compare Nadia's death scene in Act III of *The Ice Break*).

In the finale of the concerto, the orchestra presents the main thematic ideas—after a slow introduction featuring each soloist in turn—and then the soloists extend and embellish these in separate ways. Lyricism now overtakes the orchestral texture: the entire body of violins, violas, and cellos enunciate a tune which the composer marks "singing, rich and golden"; and the brass supply the punctuation. This tune unfolds further in three stages, after the soloists have added their own commentary.

Tippett begins to "collect up the pieces," as it were, just as he did in the Fourth Symphony and, much earlier, in the Second Piano Sonata. The fast theme of the first movement is recalled; after the soloists have offered a dancing counter-theme we reach once more the original birth-motif and the soloists' opening cadenzas, now modified. Our final impression of the concerto has to center upon the generous superabundant invention flowing from the three soloists. This is emphasized by the return of their original colloquy from the first movement, now projected even more ardently. That there should be an orchestral pendant to this, simply to close the work, seems to matter very little. The music has already pressed home its regenerative message.

—Meirion Bowen

Meirion Bowen, music critic of the Manchester Guardian, is editor of *Music of the Angels: Essays and Sketchbooks of Michael Tippett*. The preceding note, copyright ©1980, is reproduced with his kind permission.

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**Claude Debussy**
*Nocturnes*
*La Mer*, Three symphonic sketches



*Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on 22 August 1862 and died in Paris on 25 March 1918. His three* Nocturnes, *which went through an extended genesis described below, were composed during the 1890s and more or less reached their present form between 1897 and 1899. Debussy later made substantial revisions in the orchestration, particularly in* Fêtes *and* Sirènes, *and the work is now performed according to the revised score, which was published posthumously in 1930.* Nuages *and* Fêtes *were first performed at the Concerts Lamoureux in Paris on 9 December 1900, Camille Chevillard conducting. The complete set had its first performance by the same performers on 27 October 1901. B.J. Lang conducted the first United States performance in Boston on 10 February 1904 at a Chickering Producton concert in Boston. Max Fiedler conducted the first complete Boston Symphony performances in December 1908, with the Choral Club of the New England Conservatory of Music, though Vincent D'Indy had already led the orchestra in* Nuages *and* Fêtes *in December 1905. Complete performances have also been given at BSO concerts by Henri Rabaud, Pierre Monteux, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Claudio Abbado, Sergiu Comissiona (who led the most recent subscription performances in December 1977), and Sir Colin Davis (who led the most recent Tanglewood performance in August 1980).* Nuages *is scored for two flutes, two oboes and English horn, two clarinets, three bassoons, four horns, timpani, harp, and strings.* Fêtes *is scored for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets in F, three trombones and tuba, two harps, timpani, cymbals, snare drum, and strings.* Sirenes *is scored for three flutes, oboe and English horn, two clarinets, three bassoons, four horns, three trumpets in F, two harps, wordless female chorus, and strings.*

*Debussy began work on* La Mer *during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on 15 October 1905 in Paris. Karl Muck and the Boston Symphony Orchestra gave the American premiere on 1 March 1907. It has also been conducted at BSO concerts by Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Charles Munch, Ernest Ansermet, Vladimir Golschmann, Jean Martinon, Pierre Boulez, Michael Tilson Thomas, Seiji Ozawa, Eugene Ormandy (who led the most recent Tanglewood performance in July 1974), Erich Leinsdorf, and Joseph Silverstein. Leinsdorf and Silverstein led the most recent subscription performances during the 1980-81 season.* La Mer *is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for but can rarely, if ever, have found, was an unusually large one, including sixteen cellos.*




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The first performance of the *Prélude à l'Après-midi d'un faune* in 1894 had made Debussy instantly famous. By the date of that performance Debussy had already embarked upon his next major orchestral work, the *Nocturnes*, which, with *Pellêas et Mélisande*, were to occupy his attention for the rest of the 1890s. It seems that *Nocturnes* went through at least two prior versions before resulting in the music we know today, although the composer's manuscripts for the earlier versions—if they were ever written out—no longer exist. As early as 1892, when Debussy was planning a tour of the United States (which never took place), he wrote to his patron Prince Poniatowski that the work he was planning to introduce during the tour, *Trois Scènes au crépuscule (Three Scenes at Twilight)*, was "almost finished, that is to say that the orchestration is entirely laid out and it is simply a question of writing out the score." This work was based on the poem *Scènes au crépuscule* by Debussy's friend Henri de Régnier, a close associate of Mallarmé. Since the music of this version does not survive at all, it is impossible to compare it to the final work, but it is worth noting that one of the poems involved the imagery of flutes and trumpets that could have inspired *Fêtes*, and a reference to a female choir might have motivated the presence of women's voices in *Sirènes*.

Be that as it may, the first appearance of the actual title *Nocturnes* in Debussy's work comes in a letter written late in 1894 to the great Belgian violinist Eugène Ysaÿe, to whom the composer wrote: "I am working on three Nocturnes for violin and orchestra that are intended for you. The first is scored for strings; the second for three flutes, four horns, three trumpets and two harps; the third is a combination of both these groups . . . This is, in fact, an experiment in the various arrangements that can be made with a single color—like the study of gray in painting." Debussy greatly admired a series of paintings entitled "Nocturnes" by the American artist Whistler, and the musical title could well have been suggested by that connection. Moreover, the composer's reference to "the study of gray in painting" recalls Whistler's best-known work (still the only American painting on display in the Louvre), known popularly as "Whistler's Mother," but called by the artist "Arrangement in Black and Gray." He was also familiar with the work of other impressionists: Gauguin, Renoir, Pissarro, and Sisley, and he was especially fond of Turner.

Two years later Debussy wrote again to Ysaÿe, requesting that he defer the first performance of the *Nocturnes* until he could give it in Brussels. This would suggest that a full score for the violin-and-orchestra version existed at that time, though no one has ever seen it. If such a score does exist, its rediscovery would be a wonderful contribution to our knowledge of Debussy's musical thought. In any case, between 1897 and 1899 Debussy completely recast the work in its present form.

Debussy's comment likening his music to "the study of gray" fits best with *Nuages (Clouds)*, one of his most personal musical expressions. The subdued orchestral colors and dynamics (mostly piano and pianissimo, with but two forte passages, each lasting only a measure or two) hold the music within carefully prescribed limits. The spare opening gesture in clarinets and bassoons, alternating open fifths with thirds, grows and intensifies in the divided string parts, while the English horn solo interpolates a chromatic figure that outlines a diminished fifth. This English horn figure keeps reappearing, virtually without change, like a solid object around which the clouds float and swirl. Debussy himself wrote a program for the work in which he said that "*Nuages* renders the unchanging aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white."

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The clouds have dispersed for the second movement, *Fêtes (Festivals).* Debussy is supposed to have said that he was inspired by merrymaking in the Bois de Boulogne, although the brilliant processions through Paris at the time of the Franco-Russian alliance, signed in 1896, probably played a part in the final conception of the music, with its fanfares heard softly in the distance, growing to a splendid display, and then fading away as the music dissolves again into silence.

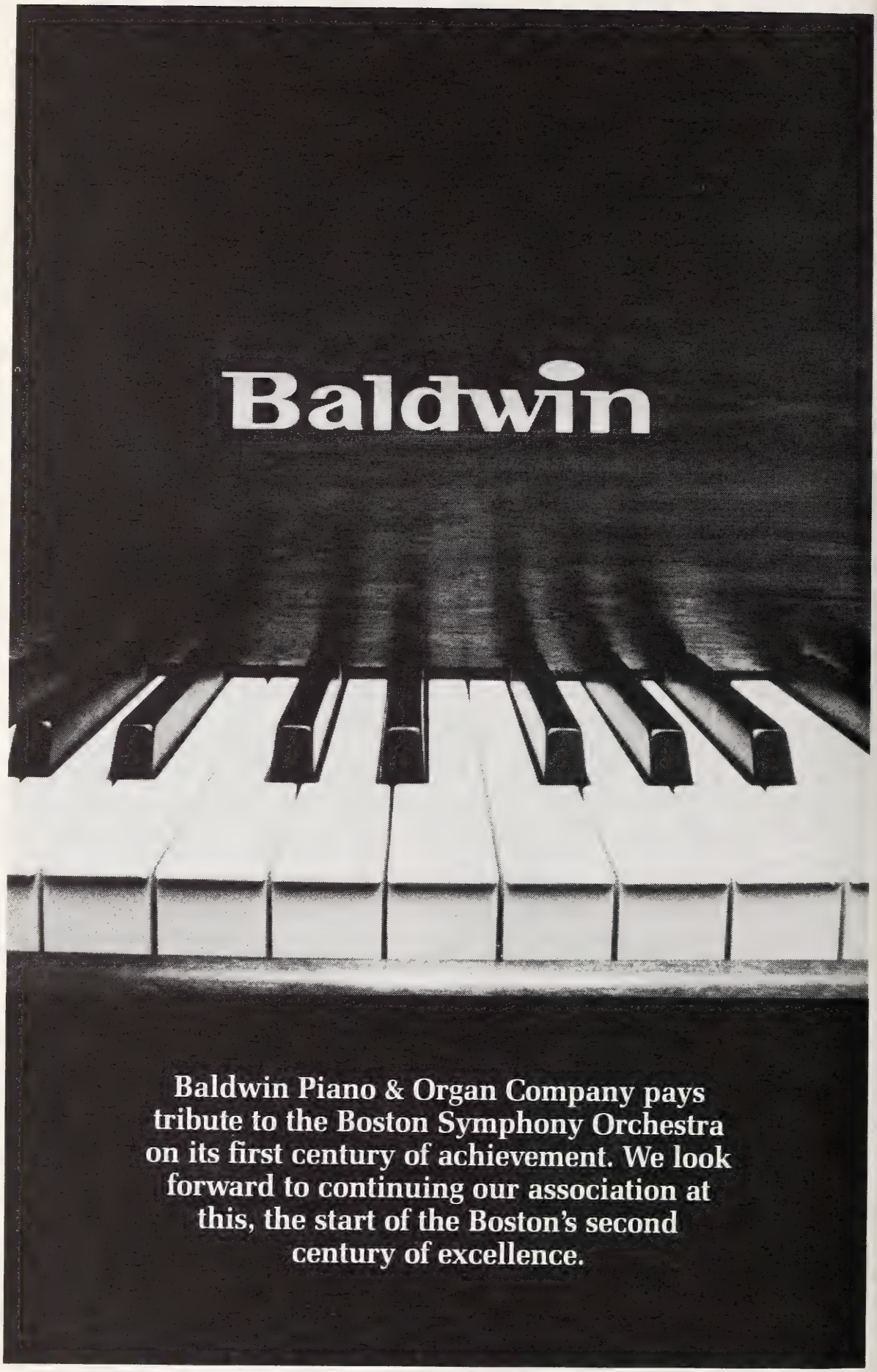
Debussy's fascination with the sea surfaces repeatedly in his music, from the third *Nocturne*, called *Sirènes (Sirens),* to certain passages in *Pellêas et Mêlisande,* and culminating in the great sea symphony *La Mer*. *Sirènes* is music of iridescent color, of decoration without themes in the normal sense, of fluid rhythmic interplay. Literary inspiration may have come either from a poem of Henri de Régnier *(L'Homme et la Sirène)* or from one of Swinburne *(Nocturne)*; both poems deal with mermaids and the effects of their love on mortals. The instrumental use of the women's chorus, singing wordlessly, evokes the song of these sirens from the ocean's depths.

—Steven Ledbetter

*La Mer* is the only piece by Debussy with which a conductor would end a concert. Pierre Boulez writes that, among Debussy's symphonic works, "it best fulfills the conditions of the genre in the most usual sense of the term, especially if one considers the effective coda of the last movement, which carries to its maximum the rhetoric of 'the culminating point,' a rhetoric practically lacking in all his other orchestral pieces." The subtle orchestral *Images* and the elusive-allusive *Jeux* were still in the future when *La Mer* was introduced; even so, on the basis of the Debussy they already knew, Parisian critics in 1905 seemed to have a clear sense that this new score was somehow different. Some who had been among the composer's most dedicated allies were now among the most disappointed of observers, specifically because *La Mer* moved so decisively away from the mist-washed, unmuscular delicacy that had been so valued by the Debussyists. Gaston Carraud, for example, writing in *La Liberté*, quarrels with Debussy's subtitle, finding it ill adapted to "these pieces, for their structure, though slight, is logical and strong . . .; in fact, it is clearer and more definite than in his previous works." He notes that "the rich wealth of sounds that interprets this vision [of the sea] with such accuracy and intensity, flows on without any unexpected jolts, its brilliance is less restrained, its scintillations are less mysterious. It is certainly genuine Debussy—that is to say, the most precious and the most subtle expression of our art—but it almost suggests the possibility that some day we may have an americanized Debussy." Puccini, always a sensitive and sympathetic listener to music more radical than his own, spoke of "Debussy's revolt against Debussyism."*

Debussy all his life maintained a near total silence about his childhood. (At the time of the birth of Achille, as the boy was called for the first ten or so years of his life, Manuel-Achille Debussy and his wife ran a small ceramics store, the father soon changing to a job with the Fives-Lille Railway Company, which entailed moving the family to Clichy, a suburb of Paris.) He did, however, make occasional and affectionate references to summer

*No doubt the character of the first performance emphasized the "strong" and definite aspects of *La Mer*. Camille Chevillard (1859-1923) was known as a forceful and robust conductor; Romain Rolland praises him for his effectiveness with modern Russian music and comments on his want of sympathy for the work of his own compatriots. Debussy, however, did not share his critics' doubts, for he chose Chevillard to introduce the *Nocturnes* (the two purely orchestral ones in 1900 and the complete set a year later), *La Mer,* and the *Berceuse hèroïque* (1915).




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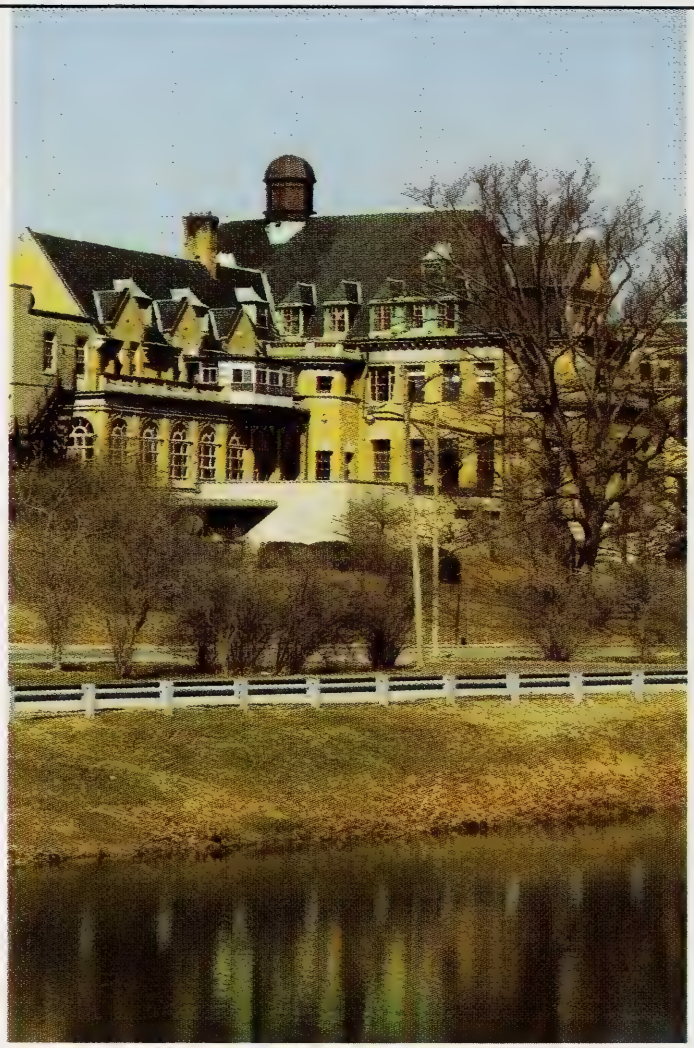

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weeks spent at the beaches of Cannes. He learned then to love the sea, and no one who knows Debussy's music need be told that what he loved particularly was its unpredictability, its ever-changing nature. His parents at some point conceived the notion that he ought to be a sailor, but his vocation was determined when a Mme. Mauté de Fleurville, a lady with fascinating connections (she had been a pupil of Chopin and was the mother-in-law of Paul Verlaine), discovered his musical gift.

Thirty years elapsed between those inspiring lessons and the first sketches for *La Mer*—years spent at the Paris Conservatory; as household pianist to Tchaikovsky's strange patroness, Mme. von Meck; in Rome, where he disliked thoroughly the life he was obliged to lead at the Villa Medici as a Prix de Rome winner; as an eager student of the music of Wagner and pilgrim to Bayreuth; as a friend of contemporary poets and painters, who interested him more than most of the musicians he met; as a man perpetually in difficulties with and over women, and who more than once thought of suicide; as the composer of a growing catalogue of works that attracted an attention that was not only widespread but, given their originality, remarkably respectful (the String Quartet in 1893, *Prélude à l'Après-midi d'un faune* the following year, the *Nocturnes* in 1899, *Pelléas et Mélisande* in 1902, *Estampes* in 1903, and always many songs—to sketch in merely the most prominent landmarks). It is, however, always a surprise to recall that *La Mer*, so brilliantly assured, so progressive in ways that sometimes make it seem that Debussy invented the modern orchestra, was only the composer's seventh major orchestral score (after *L'Enfant prodigue, Printemps, La Damoiselle élue,* the *Faun*, the *Nocturnes,* and *Pelléas*).

By September 1903, Debussy was ready to tell friends about his current project, a work, he emphasized, saturated by *"innombrables souvenirs."* To begin with, he had somewhat different titles in mind for his three symphonic sketches: *"Mer belle aux Iles Sanguinaires," "Jeux de vagues,"* and *"Le Vent fait danser la mer." "Iles Sanguinaires"* is the French name for Corsica and Sardinia, neither of which Debussy ever visited, but that title as a whole, *"The Beautiful Sea by the Bloody Islands,"* was borrowed from a short story published in 1893 by Camille Mauclair, an acquaintance of Debussy's. *"Jeux de vagues"* he kept; to the third sketch he gave a more general title, though the idea of the wind's making the sea dance has about it something sinister that we can certainly hear in the music. Debussy's biographer Edward Lockspeiser points out the existence of two earlier *La Mer*'s, an ode for mezzo-soprano, chorus, and orchestra of about 1890 by the


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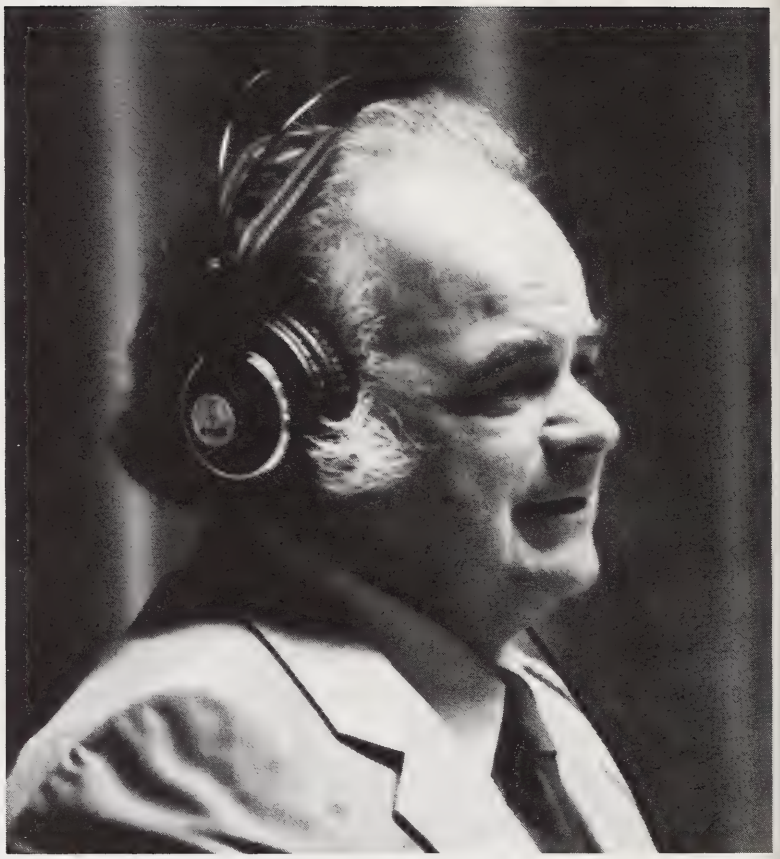
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French composer and one-time painter, Victorin de Joncières (1839-1903), and another set of "symphonic sketches" by Paul Gilson, a Belgian composer and influential critic (1865-1942). The latter work had, for a time, considerable circulation, Richard Strauss being among the conductors who sponsored it.

As we gradually learn to discern objects in near darkness, so we learn to hear motion in the stillness of Debussy's dawn. Thematic fragments detach themselves from the surrounding texture until at last a clear sense of motion, of rhythmic pattern, is established. (It is also the moment of arrival, after a most oblique approach, at the principal key, D flat major.) Debussy is most evocatively pictorial in the wonderful theme for cellos, its pattern of swell and retreat echoed subtly in the timpani and the quartet of horns. It even looks like a wave on the page, much, in fact, like the underside of the wave in the painting by the ninteenth-century Japanese artist Katsushika Hokusai, a detail from which Debussy asked his publisher to put on the cover of his score.

The sketch of the "play of the waves" is scherzo and intermezzo in this not-quite-symphony, an interlude of lighter weight and less dense musical facture between the passions and storms, the awesome concentration of the first and third movements. The dialogue in the finale is often tempestuous (and Gaston Carraud, in his 1905 review, noted the somewhat unexpected presence of the voice of César Franck). In the interests of that new preoccupation with firm and unmistakably perceptible formal design, Debussy closely ties the triumphant peroration to the last bars of the journey from dawn to noon.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on *La Mer* originally appeared in the program book of the San Francisco Symphony copyright ©1980 and appears here courtesy of that orchestra.



*"The Hollow of the Wave off Kanagawa," by the nineteenth-century Japanese artist Katsushika Hokusai: part of this print appeared on the score of "La Mer" at Debussy's request.*

## About the First American Performance . . .

*The critical response to the first American performance of Debussy's* La Mer *in Boston on 1 March 1907 and to the first New York performance given by the BSO several weeks later at Carnegie Hall reveals that music quite like this had never been heard before. Many of the reviews, like Louis C. Elson's in the Advertiser, were harshly negative. Kent Perkins, in the Boston American, concluded that "one can see and hear the ocean better at Nahant or Marblehead Neck." Others, like Philip Hale, later to become the Boston Symphony's program annotator but then writing for the Herald, were more circumspect.*

**Louis C. Elson**
**in the**
**Boston Advertiser**

When we read the title of the first of the sea-sketches by Debussy— "from Dawn till Noon on the Ocean"—we feared that, in accordance with modern realism, we were to have a movement seven hours long. It was not so long, but it was terrible while it lasted. We do not wish to treat a prominent composer flippantly; we find some musicians for whom we have the highest respect going into ecstasies over this work and we have honestly endeavored to put ourselves into a receptive mood and to discern its beauties. We have failed. We can find little else but shreds and patches, and the eternal bleatings of muted horns and cacklings of oboes breed only contempt.

Even the despised Mendelssohn has given more graphic sea-music in his "Hebrides Overture," while there is more flavor of the ocean in the first 50 measures of the "Flying Dutchman" overture than in the entire Debussy work. The first movement of Rubinstein's "Ocean Symphony" also stands far above this tone picture and in the same field.

Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon. There was, however, much glow of orchestration in the second movement and the brilliant performance of the finale was sufficient to arouse the audience. Dr. Muck was recalled twice at the end, and finally caused the orchestra to rise to acknowledge the applause. We were as mystified at the end as at the beginning. We clung, like a drowning man, to a few fragments of the tonal wreck, a bit of a theme here and a comprehensible figure there, but finally this muted horn sea overwhelmed us. If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics.

**Philip Hale**
**in the**
**Sunday Herald**

There are some who insist that music written even by the most imaginative, skilful and audacious composer cannot portray a scene in nature or a phenomenon of nature so effectively, either by an attempt at photographic realism, by "impressionism," or by subtle suggestion, as a painting or a page of printed words . . .

Look over the works of the seascapists in music. Mendelssohn, Rubinstein, Rimsky-Korsakoff, Paul Gilson and others. Let them rage and howl and bluster or mimic the treacherous calm and deceitful merriment. How far are they from depicting "the spasm of the sky and the shatter of the sea!"

Thus do some cry out against this specific portraiture in music.

But the sea is very old and it is still young; it is monotonous and it is terrible in its variety of expression. The same sea that was to Aeschylus as multitudinous laughter was so dreaded by John on Patmos that in the heaven he saw in the wondrous vision there is no sea. Is it not possible for a composer who is on intimate terms with the ocean to express in tones some of its characteristics? Are there no measures in two overtures of Mendelssohn, in the first movement of the "Ocean" symphony, in "Scheherazade," in "Sadko" and in Gilson's symphonic poem that bring the sea irresistibly to mind, and that without aid of programme?

Nor is there any need of programme to catch the meaning of Debussy's "Sketches." Whether these sketches belong to music or to a new art is a question that need not now be discussed. Nor is it necessary to speak about Debussy's strange and surprising musical material. The question is simply this: Does he succeed in his purpose? And here the individuality of the hearer enters into the answer . . .

The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith.

As heard last night, and the performance was one of extraordinary brilliance, the first and the second movements seemed the more poetic and at the same time realistic. The third, while it was impressive and at times admirably mimetic, did not seem so clearly imagined or so convincingly expressed. It would be impossible to give any analysis in the most general way of any one of the movements, for they are as shifting and capricious as the sea itself. There are fragments of themes; there are themes that might be called typical motives, which are of exquisite beauty, but all these themes float on the waves of sound; they are lost; they reappear.

This music is to be heard, rather than talked about. To some, curious and expectant, but without prejudice, it was perhaps chaotic and unintelligible. Others were interested only in the unusual harmonic progressions and in the strange use of familiar instruments. And there were others to whom this music was a highly poetic expression of the sea and its mystery. The sketches are at least an answer to those who have insisted that Debussy's melodic vein is weak and that he lacks virility.

Music so strange, so fascinating, so perplexing, should be heard more than once in a season. It is a pity that the sketches are not on the programme of the concert this week.

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II. Frolics of Waves.
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**Antonín Dvořák**
Symphony No. 7 in D minor, Opus 70



*Antonín Dvořák was born in Nelahozeves (Mühlausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. Dvořák began sketching this D minor symphony on 13 December 1884; the final score was completed on 17 March 1885. The composer conducted the first performance in a concert of the London Philharmonic Society in St. James's Hall on 22 April of that year. By June he had made a cut in the slow movement before declaring the score definitive. Theodore Thomas led the New York Philharmonic Society in the first American performance on 8 January 1886. Wilhelm Gericke introduced the symphony to Boston audiences in a Boston Symphony performance at the old Music Hall on 22 October 1886. Since then it has been programmed by Arthur Nikisch, Emil Paur, Pierre Monteux, Erich Leinsdorf, Stanislaw Skrowaczewski, Donald Johanos, and Sir Colin Davis, who led the most recent Tanglewood performance in August 1971 and the most recent subscription performances in February 1972. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composing in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic society. Throughout his visit he was warmly feted by the English. As he wrote to a friend,

> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

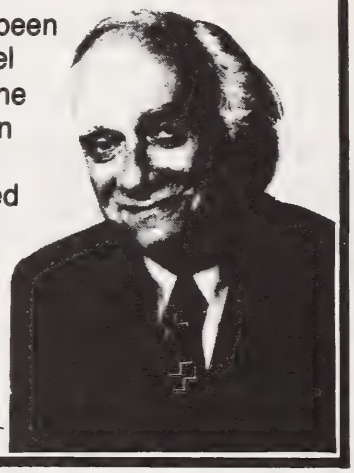
Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again

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prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

Once Dvořák began the actual process of sketching, on 13 December 1884, things seem at the outset to have gone fairly quickly, the first movement being outlined in but five days. By the end of the year he had drafted the slow movement, and the scherzo followed by 9 January. The sketch for the finale is undated, but the entire work was finished by 17 March 1885. Still, for all the evident speed with which the symphony was composed, the sketches were only very preliminary versions and required at least one more stage of reworking (now lost) before the composer could begin the full score. The sketch for the finale, in particular, caused him trouble; the pages that survive are incomplete.

Though he had mentioned the symphony in progress to various friends all along, his publisher Simrock did not know of its existence until Dvořák wrote to him in February:

> The new symphony has already occupied me for a long, long time, but it must be something respectable for I don't want to let Brahms down after his remark to me: "I imagine your symphony quite different from this one [the preceding symphony, in D major]."

Simrock was not especially impressed, even when the premiere of the symphony in London, under the composer's direction, turned out to be a brilliant success. He insisted that symphonies never earn any money for the publisher and offered Dvořák only 3000 marks for the work, precipitating an argument that was not settled for months. (What Simrock really wanted—constantly—was ever more sets of Slavonic dances for piano four-hands: they sold like hotcakes.) Even when the dispute was settled during a personal meeting between publisher and composer, Simrock showed a lamentable lack of sensitivity to the nationalistic sentiment inherent in Dvořák's request that the title be printed in Czech—or at least Czech *and* German—rather than in German only. He never did understand why the composer objected to having his first name Germanicized as "Anton" on all of his title pages.


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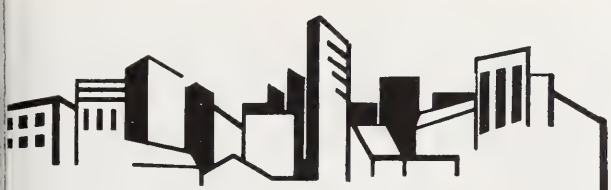
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When the score was published in the autumn of 1885, Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow on 27 and 28 October 1889, the composer pasted a photograph of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that his symphony had been received with scant success on the Continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)"* to do full justice to its range of mood.

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*The reference to forgiveness has to do with the fact that Hans von Bülow had once been one of the closest of Wagner's associates—and conducted the world premieres of *Tristan* and *Meistersinger*—all the while that Wagner was carrying on a not-very-secret affair with his wife Cosima. Indeed, she bore Wagner two children while she was still married to Bülow. Needless to say, after the eventual divorce, Bülow changed camps and became a leading exponent of Brahms rather than Wagner. — S.L.

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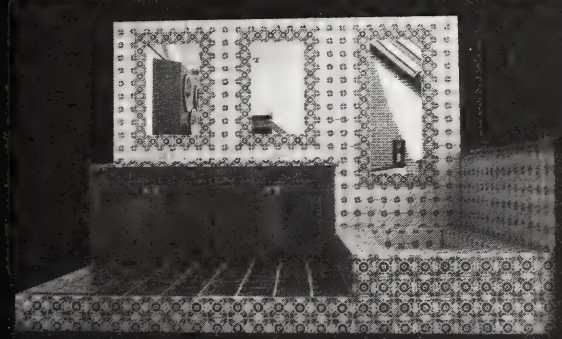
The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme certainly has little of the "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quantity of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

—S.L.

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Stanley Sadie's *Mozart* (Grossman, also paperback) is a convenient brief life-and-works survey with nice pictures. The same author's Mozart article in The New Grove Dictionary is both masterful and readable. Edward J. Dent wrote the classic study *Mozart's Operas* in 1913 (Oxford paperback), but his treatment of *La clemenza di Tito* is less sympathetic than that of the better-known operas. William Mann's *The Operas of Mozart* (Oxford) devotes an informed and enlightening chapter to each of the Mozart operas, from *Die Schuldigkeit des ersten Gebotes*, composed in Mozart's eleventh year, to *Die Zauberflöte*. Daniel Heartz's article "Mozart's Overture to *Titus* as Dramatic Argument" in the *Musical Quarterly* for 1978 encompasses far more than its title suggests. Alan Tyson's article "*La clemenza di Tito* and its chronology" in the *Musical Times* for March 1975 identifies the paper on which Mozart wrote the march (as well as the overture and some other parts of the score) as having been made in Prague and therefore almost certainly purchased by Mozart after his arrival in the city only days before the premiere. There are two complete recordings of the opera. The one conducted by Sir Colin Davis, with Lucia Popp, Janet Baker, Yvonne Minton, Frederica von Stade, Stuart Burroughs, Robert Lloyd, and the chorus and orchestra of the Royal Opera House of Covent Garden, is splendid; it substantially reflects the cast of the successful revival in London in 1974 (Philips). The other recording has Karl Böhm conducting the Dresden State Orchestra with soloists including Edith Mathis, Julia Varady, Teresa Berganza, Peter Schreier, and Theo Adam (DG).

There is a brief and rather elementary study of Tippett's music by David Matthews, *Michael Tippett: an Introductory Study* (Oxford). *Michael Tippett: A Symposium on his 60th Birthday*, edited by Ian Kemp (Faber), contains a number of interesting things. The basic materials, though, are to be found in two collections of the composer's own writings: *Moving Into Aquarius* (enlarged paperback edition, Paladin Books) and *Music of the Angels* (Eulenburg), the latter also including some of Tippett's sketchbooks. Sir Colin Davis and the original trio of soloists have recorded the Triple Concerto for release on Philips. Until very recently most of Tippett's major works were available in excellent recordings, but practically all of them have been withdrawn in the last year or two (though they can occasionally still be found through record outlets that specialize in remainders). But still available, and worth knowing, are Sir Colin's recording of the oratorio *A Child of Our Time*, with Jessye Norman, Janet Baker, Richard Cassilly, and John Shirley-Quirk (Philips), and Neville Marriner's performance with the Academy of St. Martin-in-the-Fields of the *Fantasia concertante* on a Theme of Corelli (Argo, with other Tippett music for strings).

All studies of Debussy depend to some extent on Léon Vallas, *Claude Debussy: His Life and Works* (Dover paperback). The full-scale biography by Edward Lockspeiser, *Debussy: His Life and Mind* (Macmillan), adds a great deal of additional detail. Debussy's own writings are very much worth knowing; they have been collected, edited, and introduced by François Lesure, translated by Richard Langham Smith, and published as *Debussy on Music* (Knopf). David Cox's study of Debussy's orchestral music in the BBC Music Guides is very good (University of Washington paperback). The Boston Symphony Orchestra under Claudio Abbadio, with the women of the New England Conservatory Chorus, has recorded the three Debussy *Nocturnes* for Deutsche Grammophon (with Ravel's *Daphnis and Chloé* Suite No. 2). *Nuages* and *Fêtes* have been recorded by the BSO under Charles Munch (RCA, with the *Faun* Prelude and *Printemps*). Guido Cantelli has also recorded these two *Nocturnes*, together with the *Faun* and *La Mer*, with the

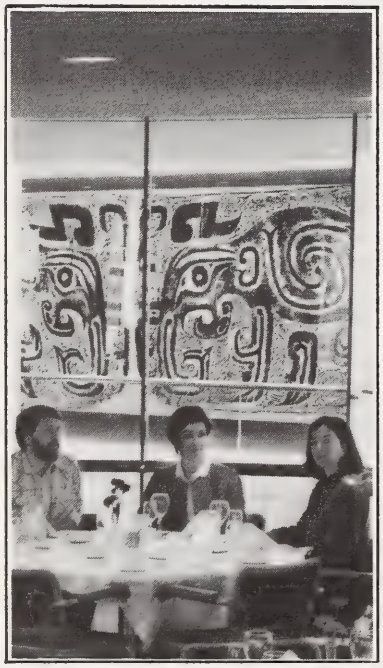
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Philharmonia Orchestra (Seraphim, mono). Recommended recordings of *La Mer* include BSO performances by Charles Munch (RCA) and Pierre Monteux (Quintessence); Pierre Boulez with the New Philharmonia (CBS); Bernard Haitink with the Concertgebouw (Philips); and Jean Martinon with the French National Radio Orchestra (Angel). Guido Cantelli's *La Mer* has been noted above (Seraphim, mono), and two Toscanini performances should be added to the list: one with the NBC Symphony (Victrola, mono), the other in a four-record set of his historic recordings with the Philadelphia Orchestra (RCA, mono).

The basic life-and-works study of Dvořák is John Clapham's *Antonín Dvořák: Musician and Craftsman* (Norton), which stresses the composer's working methods, treating the development of sketches when these are known. Alec Robertson's *Dvořák* is an excellent short survey in the Master Musicians series (Littlefield paperback). Robert Layton has contributed an excellent short volume on *Dvořák Symphonies and Concertos* to the BBC Music Guides (University of Washington paperback). The classic analysis of Dvořák's Seventh by Donald Francis Tovey is to be found in the second volume of his *Essays in Musical Analysis* (Oxford paperback). Sir Colin Davis has recorded the Seventh Symphony with the Concertgebouw Orchestra (Philips). Other recommended recordings include those by George Szell and the Cleveland Orchestra (on the budget Odyssey label), Rafael Kubelik and the Berlin Philharmonic (DG), and Carlo Maria Giulini and the London Philharmonic (Angel).

—S.L.


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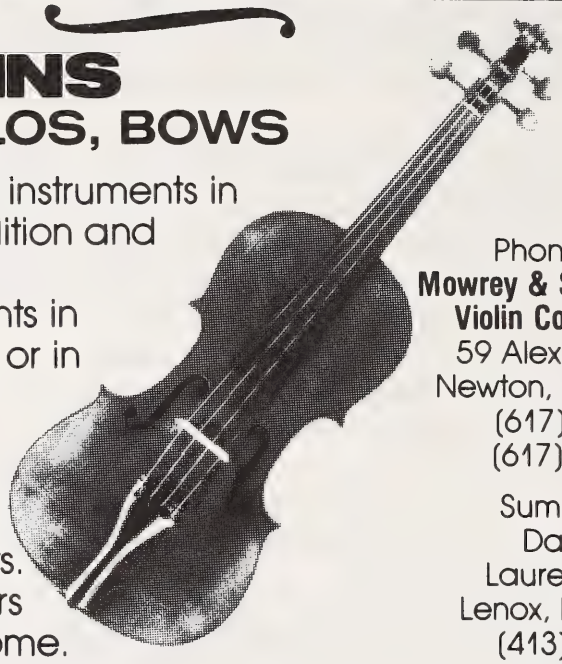
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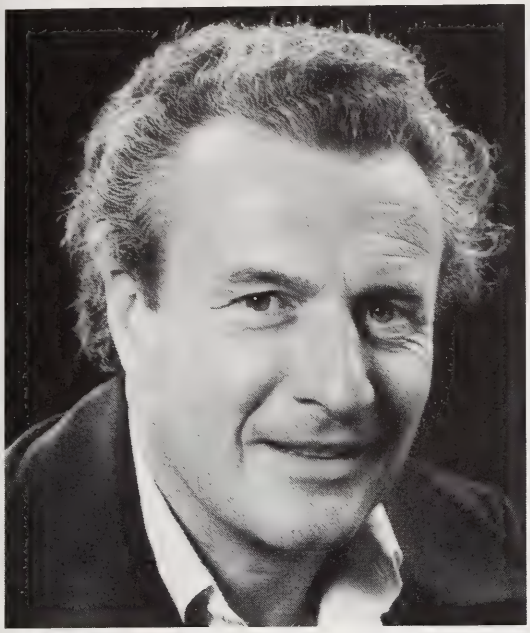
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## Sir Colin Davis



Knighted in 1980, Sir Colin Davis is principal guest conductor of the Boston Symphony Orchestra, music director of the Royal Opera, Covent Garden, and principal guest conductor of the London Symphony Orchestra. He has been decorated by the governments of England, France, and Italy, and his European engagements include regular concerts with the Amsterdam Concertgebouw, the Berlin Philharmonic, and the Orchestre de Paris. Since his American debut in 1960 with the Minneapolis Symphony, Sir Colin has appeared with the orchestras of New York, Philadelphia, Los Angeles, Cleveland, and Boston, where he has conducted the BSO annually since 1967, and where he became the BSO's principal guest conductor in 1972. He has recently been appointed principal conductor of the Bavarian Radio Symphony Orchestra in Munich, effective September 1983.

From 1959 to 1965, Sir Colin was music director of Sadler's Wells (now English National) Opera. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic conducting debut there came in 1965. He was principal conductor of the BBC Symphony Orchestra until 1971, at which time he became music director of the Royal Opera. New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro, Don Giovanni, La clemenza di Tito,* and *Idomeneo;* Sir Michael Tippett's *Midsummer Marriage, The Knot Garden,* and *The Ice Break;* Wagner's *Ring* cycle, Berlioz's *Les Troyens,* and Benjamin Britten's *Peter Grimes.* Sir Colin made his debut at New York's Metropolitan Opera in 1967 with a new production of *Peter Grimes,* and he has returned there for *Pelléas et Mélisande* and *Wozzeck.* The first British conductor ever to appear at Bayreuth, he opened the 1977 festival there with Wagner's *Tannhäuser,* a production filmed by Unitel.

Sir Colin records regularly with the Amsterdam Concertgebouw, the Boston Symphony, the London Symphony, and the Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro, Don Giovanni, Così fan tutte,* and *Die Entführung aus dem Serail;* Puccini's *Tosca* and *La bohème;* Verdi's *Un ballo in maschera* and *Il trovatore;* Britten's *Peter Grimes;* symphonic and operatic works by Tippett; a Berlioz cycle for which he has received the Grosse Deutscher Schallplattenpreis; and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Haydn symphonies 95 and 97 with the Amsterdam Concertgebouw; a digital *Pictures at an Exhibition* also with the Concertgebouw; and the two Liszt piano concertos with Claudio Arrau and the London Symphony. Current Boston Symphony discs include Schubert's *Great* C major symphony, Tchaikovsky's *Romeo and Juliet* and *1812* Overture, and the Grieg and Schumann piano concertos, also with Arrau, and due for release this spring.

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## György Pauk



Violinist György Pauk has appeared with many of the world's leading conductors, including Antal Dorati, Sir Colin Davis, Lorin Maazel, Pierre Boulez, Carlo Maria Giulini, Gennady Rozhdestvensky, Sergiu Comissiona, and Sir Georg Solti. Born in Budapest, where he studied at the Ferenc Liszt Academy, Mr. Pauk began his professional career in Hungary when he was fourteen, touring all of Eastern Europe as a young boy. He won first prize in the Paganini Competition in Genoa and the Marguerite Long/Jacques Thibaud Competition in Paris. Now a British citizen, Mr. Pauk settled in London in 1961, making his orchestral and recital debuts there that same year, and now appearing there each season with all the major orchestras. Acclaimed as a recitalist, he has also participated several times in the Edinburgh, Bath, Harrogate, and Cheltenham festivals, as well as at the Henry Wood Promenade Concerts. Sir Georg Solti invited Mr. Pauk to make his United States debut with the Chicago Symphony in 1970, leading to frequent return visits in the United States and Canada with most of the major American orchestras and at many of the American music festivals. His overseas tours have taken him to Australia, New Zealand, Israel, South Africa, the Middle and Far East, the Caribbean, and South America; in 1973 he made a triumphant return to his native Hungary, where he now performs regularly. Mr. Pauk has recorded music of Tchaikovsky, Mozart, and Schubert for Decca and EMI. Also associated with numerous twentieth-century works, Mr. Pauk was one of the original soloists for the world premiere of the Tippett Triple Concerto, which he has recorded for Philips records with Nobuko Imai, Ralph Kirshbaum, Sir Colin Davis, and the London Symphony. His performances of the Tippett this month are his first with the Boston Symphony Orchestra.


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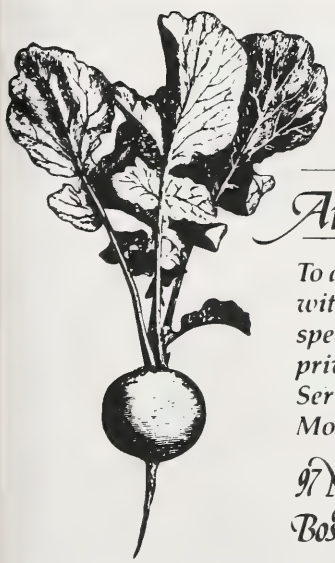
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## Nobuko Imai



Nobuko Imai has won first prize at both the Munich and Geneva international viola competitions, and she has appeared with several of the world's leading orchestras, including the Suisse Romande, the London Symphony, and the Vienna Symphony. Ms. Imai was born in Tokyo, where she began her musical studies at the Toho School of Music before going to New York to study at Juilliard. While living in the United States, she appeared at Carnegie Hall, with the Chamber Music Society of Lincoln Center, at the Casals, Marlboro, and Eastern music festivals, and with "Isaac Stern and his Friends." She performed throughout the United States and Europe with the New Japan Philharmonic under Seiji Ozawa in a tour organized by the United Nations, and she has also toured in South America, Italy, Germany, Belgium, Holland, and Japan. A former member of the Vermeer Quartet, with whom she now sometimes appears in quintet performances, Ms. Imai has performed in London at the Promenade Concerts, with the London Symphony and Sinfonietta, and with the Royal Liverpool Philharmonic, the City of Birmingham Symphony, and the BBC Northern orchestras. She has also appeared at the South Bank Summer Music Festival and in various chamber music concerts, including 1980 and 1981 performances at the Cheltemham Festival with Peter Frankl, György Pauk, and Ralph Kirshbaum. She performed in the world premiere of the Tippett Triple Concerto in August 1980 with Mssrs. Pauk and Kirshbaum and has recently recorded that work with Sir Colin Davis and the London Symphony for Philips records. Her recordings include several recital discs for EMI, RCA, and Concert Hall, as well as Berlioz's *Harold in Italy* also with Sir Colin and the London Symphony. This month's performances of the Tippett concerto in Boston and New York are her first with the Boston Symphony Orchestra.

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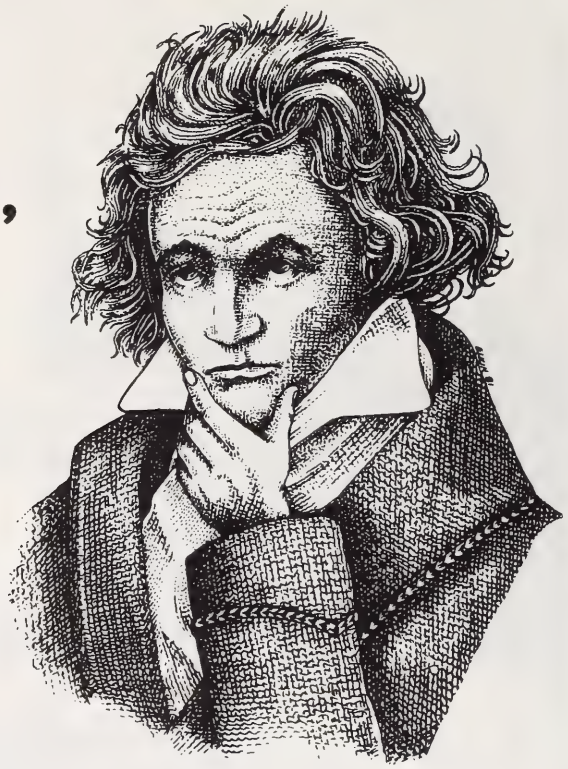
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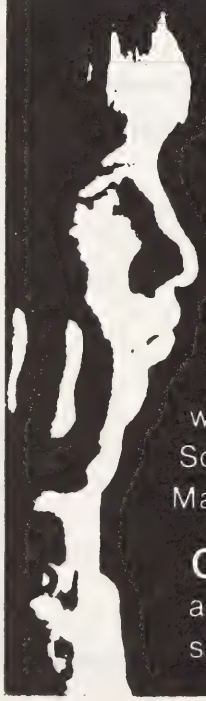
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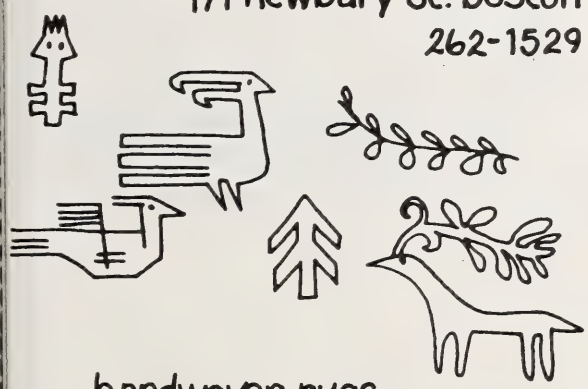
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## Ralph Kirshbaum



A Texan now living in London, cellist Ralph Kirshbaum is making his first Boston Symphony appearances with the Tippett Triple Concerto this month. He was one of the original soloists when the work had its world premiere with Sir Colin Davis and the London Symphony in 1980, he participated in the first United States performances of the piece in San Francisco earlier this season, and he has recorded the concerto with Sir Colin Davis, the London Symphony, György Pauk, and Nobuko Imai for Philips. Mr. Kirshbaum's other North American performances this season include a concert with the Chicago Symphony and numerous recitals, including one in his home town of Tyler, Texas. In Europe this year, his engagements include the London Philharmonic under Sir Georg Solti, the Royal Philharmonic, and the London Symphony. Mr. Kirshbaum's parents were both professional musicians who attended the Yale School of Music; he himself graduated Phi Beta Kappa and *magna cum laude* from Yale in 1968. There he studied cello with Aldo Parisot and was principal cellist with the New Haven Symphony, also taking honors in sports and highest departmental honors in musical theory. From Yale he went to Paris for further musical studies on a special grant from the French government. In 1969 he was top prize winner in the First International Cassado Competition in Florence, and the following year he was the only cellist from the West to win a prize at the Fourth International Tchaikovsky Competition. Mr. Kirshbaum made his orchestral debut in London in 1972 with the New Philharmonia Orchestra; he has since appeared in recitals and as soloist with orchestra in Europe, South Africa, Australia, and North America. Mr. Kirshbaum appears frequently on television in England and has made several recordings for EMI and Chandos.

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**Tanglewood Festival Chorus**
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and Mahler's Eighth Symphony, the *Symphony of a Thousand.*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

## Tanglewood Festival Chorus

John Oliver, Conductor

**Sopranos**

Gail Eileen Abbey
Margaret Aquino
Patricia Ballarin-Robshaw
Ingrid Bartinique
Skye Hurlburt Burchesky
Susan Cavalieri
Nancy H. Chittim
Mary Robin Collins
Margo Connor
Sheryl Conzone
Joy Curtis
Lou Ann David
Alice Honner-White
Gailanne Cummings Hubbard
Patricia Joy
Frances V. Kadinoff
Audrey M. Lopes
Holly Lynn MacEwen
Maureen T.M. Monroe
Ruth A. Moore
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Nancy Lee Patton
Nancy Peterson
Jennifer M. Pigg
Denise-Ann Jeanine Pineau
Charlotte C. Russell Priest
Regina Raboin
Ana C. Salamanca
Lisa Saunier
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Selene Tompsett
Pamela Wolfe

**Mezzo-sopranos**

Maisy Bennett
Christine Billings
Barbara Clemens
Rhonda F. Cook
Barbara A. Cooper
Ethel Crawford
Catherine Diamond
Patricia V. Dunn
Kitty DuVernois
Ann Ellsworth
Dorrie Freedman
Dorrie Fuchs
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## Coming Concerts . . .

Tuesday, 19 January—8-9:50
Tuesday 'B' series
JOSEPH SILVERSTEIN conducting

| | |
|---|---|
| Debussy | Two *Nocturnes* |
| Debussy | *La Mer* |
| Dvořák | Symphony No. 7 |

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Thursday, 21 January at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Friday, 22 January—2-3:55
Saturday, 23 January—8-9:55
SEIJI OZAWA conducting

| | |
|---|---|
| Mozart | Symphony No. 36, *Linz* |
| Mozart | *"Ch'io mi scordi di te,"* Concert aria for soprano, obbligato piano, and orchestra, K.505 |

FREDERICA VON STADE
PETER SERKIN

| | |
|---|---|
| Sessions | Concerto for Orchestra (commissioned by the Boston Symphony Orchestra for its centennial) |
| Mahler | *Songs of a Wayfarer* |

FREDERICA VON STADE

* * * * *

Please note that Berlioz's *Damnation of Faust*, originally scheduled for these concerts, has been postponed until next year.

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Thursday, 28 January—8-10
Thursday '10' series
Friday, 29 January—2-4
SEIJI OZAWA conducting

| | |
|---|---|
| Handel | Concerto Grosso in D, Opus 6, No. 5 |
| Panufnik | Symphony No. 8, *Sinfonia votiva* |

(world premiere; commissioned by the Boston Symphony Orchestra for its centennial)

| | |
|---|---|
| Beethoven | Piano Concerto No. 1 |

RUDOLF SERKIN

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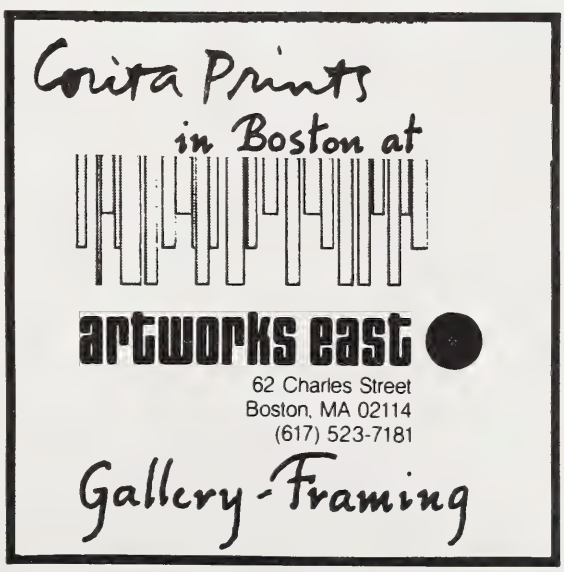
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## PRE-SYMPHONY CHAMBER CONCERTS

Thursday, 7 January at 6
Tuesday, 19 January at 6

JOEL SMIRNOFF, violin
JONATHAN MILLER, cello
DAVID DEVEAU, piano

DEBUSSY — Sonata for violin and piano
- Allegro vivo
- Intermède: Fantasque et léger
- Finale: Très animé

DEBUSSY — Sonata for cello and piano
- Prologue
- Sérénade
- Finale

MOZART — Trio in C for piano, violin, and cello, K.548
- Allegro
- Andante cantabile
- Allegro

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

**Week 9/Tuesday 'B'**

## Claude Debussy

Sonata for violin and piano
Sonata for cello and piano

Late in his life Claude Debussy planned a large chamber music project to consist of six sonatas, of which only the first three were actually composed. So sure was he of the overall scope of his plan, however, that the three completed works were published under the title *Six Sonates pour divers instruments.* Sonata No. 1 was for cello and piano, No. 2 for flute, viola, and harp, and No. 3 for violin and piano. The manuscript of this last work contained a brief note looking forward to the next item in the series: "The fourth will be for oboe, horn, and harpsichord"—but no fourth sonata was ever completed. (If Debussy had indeed finished a work with such unusual scoring, he would have been among the handful of musicians—along with Falla and Poulenc—who contributed to the revival of the harpsichord early in the century.)

The **Violin Sonata** turned out to be Debussy's final work brought to completion. He composed it in 1917 and appeared himself as the pianist, along with violinist Gaston Poulet, at the premiere, which took place in Paris on 5 May 1917. That event turned out to be his last public appearance as a performer. The completion of the sonata gave Debussy a good deal of trouble. He found the finale especially intractable, and after struggling with it a good deal, he finally returned to his very first outline. A month after the first performance, he wrote to a friend, during that flush of post-partum dissatisfaction that often overtakes creative artists after they have brought a new creation into the world, that he had finished the sonata "only to get rid of the thing, spurred on as I was by my dear publisher." The sonata betrays signs of conflicting forces in the composer's approach, which may account for his decided coolness—whether to follow the demands of form with, for example, a "classical" recapitulation in the first movement or a freer treatment of the opening material where recapitulation is expected. Nonetheless the work contains many beauties, starting right at the beginning, in which the listener is hardly aware that the music is marked Allegro vivo, since the long-held note values give an impression of relaxation until the violin really gets underway. The middle movement, in particular, is a splendid exercise in the fantastic, an element that always appealed to Debussy, and the violinistic writing reveals his familiarity with the virtuosic showpieces of the nineteenth century.

The **Cello Sonata** was written in the space of a few days in late July and early August 1915—a difficult time for the composer and for all of Europe. He had written little or nothing during the first year of the world war, but in 1915 he began to write again feverishly in an instinctive patriotic gesture, "to prove, in a small way, that not thirty million Boches [Germans] could destroy French thought even though they had attempted to degrade it before annihilating it." The two-piano composition *En blanc et noir,* composed immediately before the sonata, contained explicit references to the war, especially in a movement dedicated to a young friend killed in action. The cello sonata has no such specific references to the state of the world, but the air of fantastic unreality—Debussy himself dubbed the sonata "Pierrot angry with the moon"—seems to be a self-protective withdrawal from the real world. The musical language moves about as far as can be imagined from the style of Beethoven, in which events have consequences that build a logical shape to the piece. Here ideas race by with such speed that we have an almost surrealistic juxtaposition of apparently unrelated passages. The singing legato characteristic of romantic cello music here dissolves into arpeggios and nervous ornaments, or disappears entirely in the second movement, which calls upon the cello to imitate a guitar, a flute, a tambourine. The extraordinary special effects of the middle movement, which the cellist is called upon to play "ironically" or "nervously" or

"fantastically," yield to the more straightforward folklike thematic character of the finale, which is interrupted in its rushing pace by a highly expressive rubato passage before racing to its conclusion. But even here the atmosphere is wholly allusive, avoiding direct assertions as something far too cut-and-dried for the distracted times.

## Wolfgang Amadè Mozart

Trio in C for piano, violin, and cello, K.548

The summer of 1788 was a time of active composition for Mozart. During the space of six weeks he composed the last three great symphonies, apparently with a series of benefit concerts in view (they seem never to have taken place, and it is doubtful whether Mozart ever heard the symphonies). At the same time he was composing a number of smaller works, including some piano trios, for which no commissions are known, so they were probably composed "on speculation" in the hopes of producing salable pieces that might generate some badly needed income. He completed one trio on 22 June, only days before finishing the E flat symphony, the one conventionally numbered thirty-nine. In July, during the interim between that symphony and the fortieth, in G minor, he turned out two compositions in the key of C major, the key that would soon serve him for the *Jupiter* Symphony, which he composed in August. For the moment, C major served for something altogether lighter and less dramatic: the well-known piano sonata "for beginners," K.545, and the present trio, K.548, completed in Vienna on 14 July (the G minor symphony was finished eleven days later).

The trio begins with a fanfare that throws out hints of the *Jupiter* to come, but they remain no more than hints. After all, this is music for companionable playing at home, not for dramatic gestures in the concert hall. As was typical of most trios of the day, the pianist remains the leader throughout, while the violin and cello parts, though not negligible, are much less important. The cellist, in particular, rarely does more than strengthen the bass line or flesh out a harmony. But that made it all the more acceptable to the audience of amateur musicians that Mozart was trying to reach—they were the ones who bought the music, after all, and it was only in sales of sheet music, not through the box office receipts of concert performances, that chamber music paid. The domestic performers no doubt enjoyed the cheerful verve of the work, sighed at the delicate, soft expressiveness of the Andante cantabile, and chuckled at the playfulness of the finale.

—Steven Ledbetter

## Joel Smirnoff

Violinist Joel Smirnoff joined the Boston Symphony Orchestra in February of 1980; he is also a keyboard player with the orchestra, performing on celesta and piano as well as violin. Mr. Smirnoff holds bachelor's and master's degrees from the Juilliard School of Music. He also studied at the College of the University of Chicago and, in April 1966, at a Budapest String Quartet seminar at the State University of New York at Buffalo. He was an Aspen Festival participant in the summer of 1973, and his principal teachers included Harry Glickman and Dorothy Delay. Mr. Smirnoff's professional experience has included the Grant Park Symphony Orchestra, the orchestra of the Chicago Lyric Opera, and the New York City Opera. He has been assistant concertmaster with American Ballet Theatre, concertmaster for the Chicago Ballet, and concertmaster in Chicago for the Joffrey, New York City, and American Ballet companies. During his tenure as solo violinist for the Contemporary Chamber Players of the University of Chicago, Mr. Smirnoff took part in several world premiere recordings of contemporary American music, including works by Barbara Kolb and Roger Sessions. He is currently a member of the contemporary chamber music ensemble *Collage*.

## Jonathan Miller

A two-week Pablo Casals master class in the spring of 1961 at the University of California at Berkeley led Jonathan Miller to abandon his study of literature there and to devote himself to the cello. In the years following, he studied with and played for such masters of the instrument as Pierre Fournier, Raya Garbousova, his principal teacher Bernard Greenhouse, Gregor Piatigorsky, Leonard Rose, Mstislav Rostropovich, and Harvey Shapiro, on scholarships and fellowships which took him to UCLA, Tanglewood, the Hartt School, and Juilliard. He also studied chamber music with such teachers as Claus Adam, Lillian Fuchs, Felix Galimir, William Kroll, William Primrose, Joseph Silverstein, and David Soyer.

Before joining the Boston Symphony in 1971, Mr. Miller held appointments as principal cellist with the San Diego, Hartford, and Juilliard orchestras. He is a winner of the Jeunesses Musicales auditions, he has twice toured the country as a member of the New York String Sextet, he has performed widely as soloist in recital, and he has appeared with the Fine Arts Quartet. Until recently he has performed on a Carlo Antonio Testore cello of 1742, but he now plays a Matteo Goffriller instrument dating from 1728. Mr Miller is founder and cellist of the Boston Artists Ensemble, which broadcast twenty live chamber music concerts on WGBH-FM in 1980. Now under the sponsorship of the New England Foundation for the Arts, the Boston Artists Ensemble is presenting a 1982 series at the Longy School of Music in Cambridge with concerts on 16 February, 30 March, and 4 May, and to be broadcast by WBUR-FM.

## David Deveau

Born in Concord, Massachusetts, pianist David Deveau has performed extensively throughout the United States and in Europe as recitalist, soloist with major orchestras, and as a chamber musician. His most recent engagements include appearances with the Houston and St. Louis symphonies, the Boston Pops, L'Orchestre du Capitole de Toulouse, and the Juilliard Orchestra. During the 1980-81 season he was a soloist with the Handel & Haydn Society, and in October 1981 he performed a Mozart piano concerto with the Pro Arte Chamber Orchestra to critical acclaim.

A graduate of the Juilliard School, Mr. Deveau has won prizes in several important competitions, including the Concert Artist Guild, the National Arts Club, the Minnesota Orchestra Young Artist Award, and the Houston Symphony Young Artist Award. Mr. Deveau is chairman of the Chamber Music Department at the New England Conservatory Extension Division, and a member of the piano faculty there. Mr. Deveau was recently awarded a solo recitalist grant from the National Endowment for the Arts which will help sponsor his formal New York debut at Alice Tully Hall during the 1982-83 season.

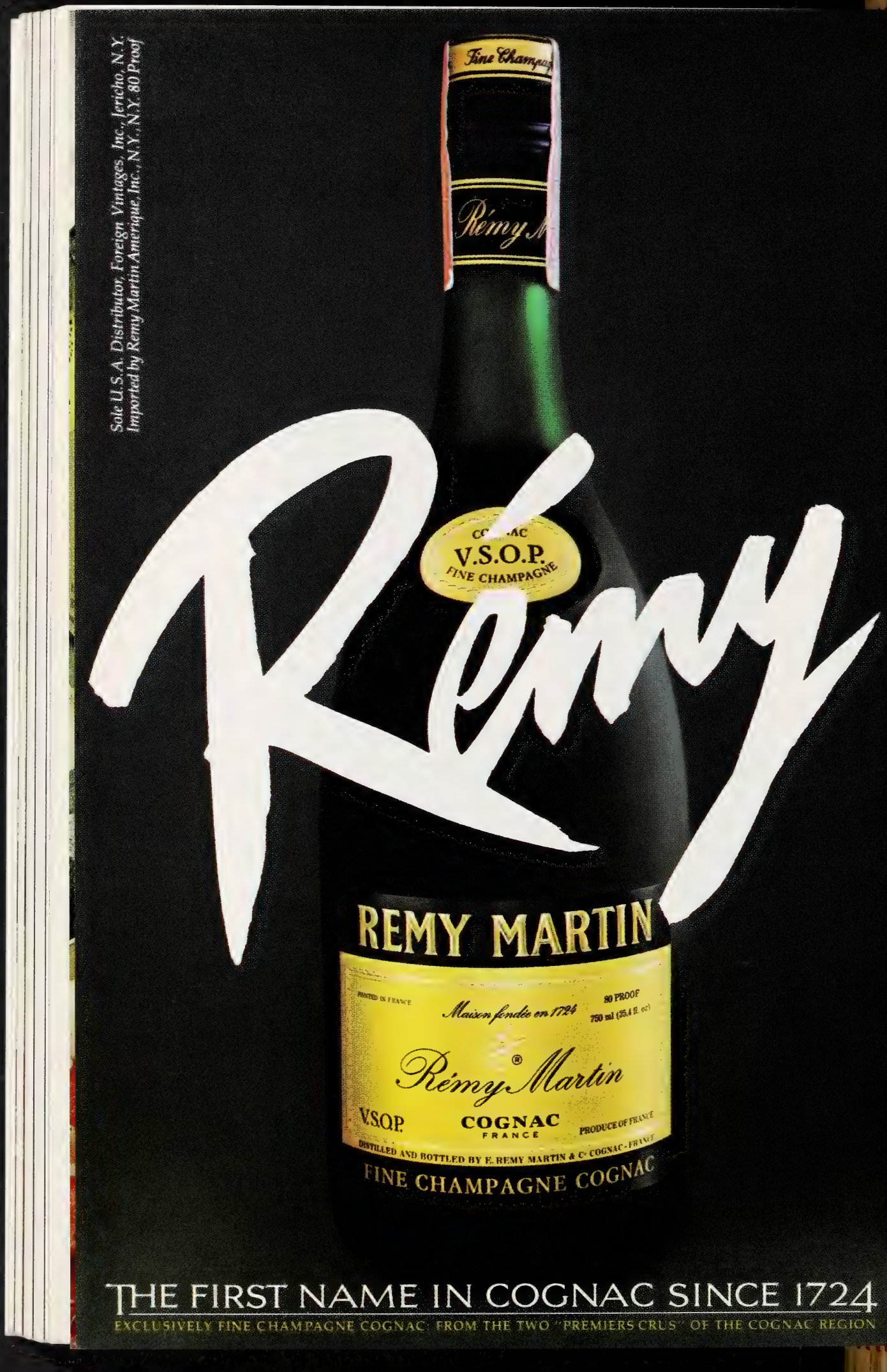
# Boston Symphony Orchestra



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SEIJI OZAWA
Music Director

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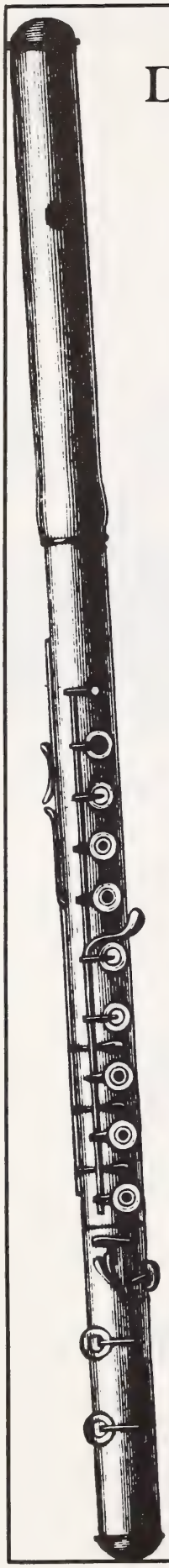

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# BSO

## Art Exhibits in the Cabot-Cahners Room

Once again this season, monthly art exhibitions will be shown in the Cabot-Cahners Room, representing a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries. Artwork from the Pucker-Safrai Gallery was on display during the month of November. The following organizations will be represented during the next several months:

| | |
|---|---|
| 30 November—4 January | Béla Kalman Photo Gallery |
| 4 January—1 February | Helen Schlien Gallery |
| 1 February—1 March | Kezar Gallery |
| 1 March—22 March | Experimental Etching Studio |
| 22 March—12 April | Boston Architectural Center |

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Junior Council Memberships

The Junior Council is a group of young men and women who undertake a variety of fundraising activities on behalf of the Boston Symphony Orchestra, including "Opening Night at Pops" and sale of the Symphony Mint. New members are admitted in September, January, and May. Membership inquiries are most welcome and should be directed to the membership chairman, Mrs. Kenneth Steiner, at 237-2492.

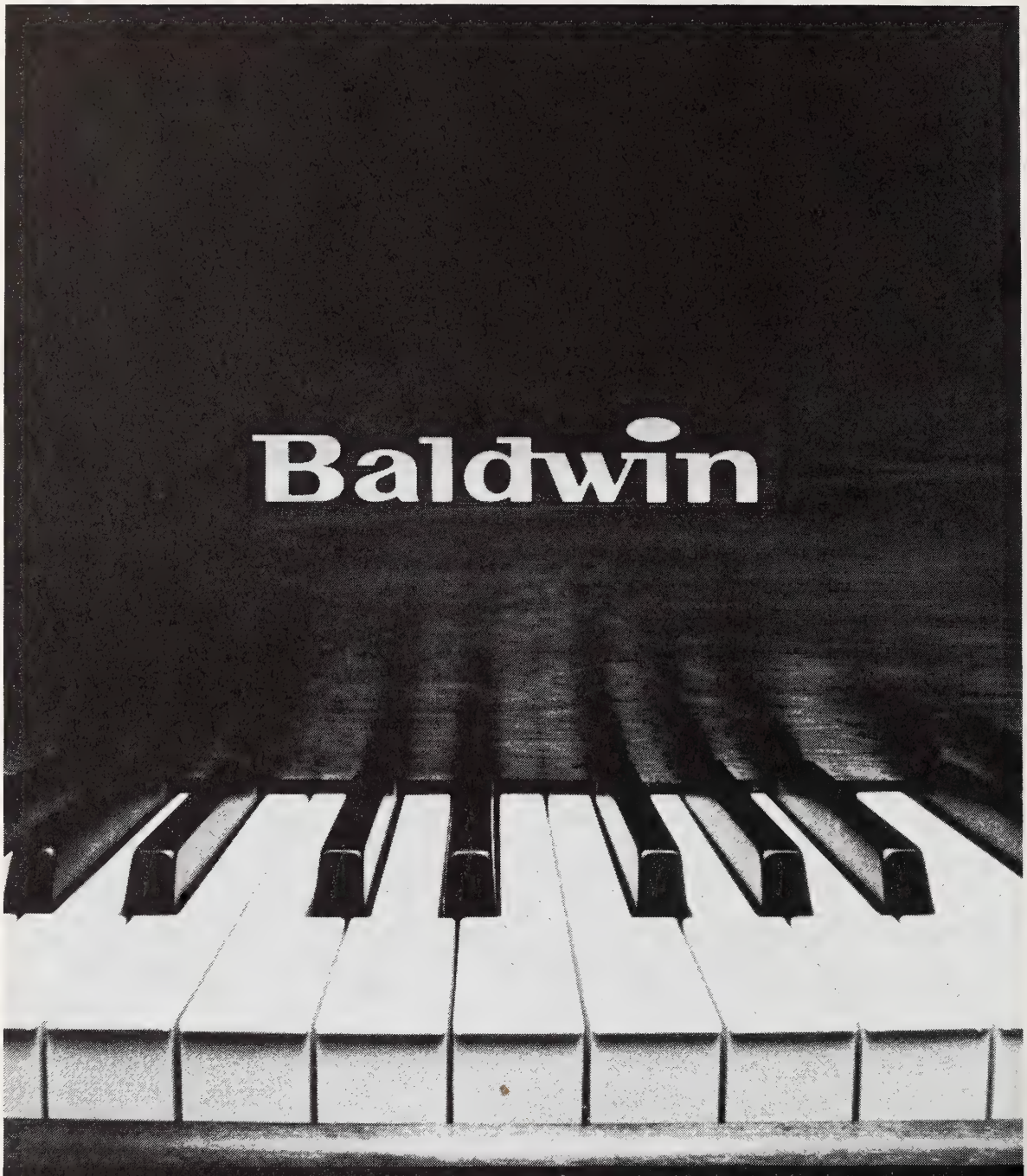
## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays from 1 October until the end of the Pops season in mid-July. The tours will be conducted for a minimum of ten and a maximum of fifty people, and groups must reconfirm 24 hours ahead of their date by calling the Friends' Office at 266-1348. Dates may be reserved by writing to Symphony Hall Tours, Friends' Office, Symphony Hall, Boston, MA 02115.




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## Casadesus Collection of Antique Instruments

Among the very welcome new facilities provided by the expansion of Symphony Hall into its new Huntington Avenue Annex is the newly arranged display of the Casadesus Collection of Antique Instruments. Long confined to necessarily restricted space in a less accessible area of Symphony Hall, the instruments are now grouped according to the usual orchestra families in six cabinets in the Cohen Annex. The collector was Henri Casadesus (uncle of the pianist Robert Casadesus), founder of the French Society of Ancient Instruments, which was engaged in performing music of the time of Lully and Rameau, the performers using instruments contemporary with those composers. When Casadesus retired, the collection was purchased and donated to the BSO by friends of Henry Lee Higginson as a memorial testifying to his wide-ranging musical interest.

## The Council of the Boston Symphony Orchestra

Formed in 1966, the Council of the Boston Symphony Orchestra is a group of approximately 550 Friends of the BSO. As the orchestra's volunteer corps, the Council provides supplementary financial assistance by working on various aspects of fundraising, particularly the BSO/WCRB Musical Marathon, a nationally-known weekend of broad-based support-pledging to the BSO. Throughout the year, benefit events either musical or festive in nature are staged in local communities. In this way, and by voluntarily staffing Symphony Hall as tour guides, luncheon and supper hosts and hostesses, information-givers, and in other supportive ways as needed, members of the Council increase overall awareness of the orchestra's needs and understanding of the BSO's goals.

There are two requirements for membership in the Council: the ability to make a definite commitment of time to one of the Council's projects, and current membership in the Friends of the BSO. The Council encompasses the entire Greater Boston area and is divided geographically into chapters, so new members are elected through their own Area Councils. Membership inquiries are welcome at any time and should be directed to the Friends' Office in Symphony Hall at 266-1492.

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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Arthur Press
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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

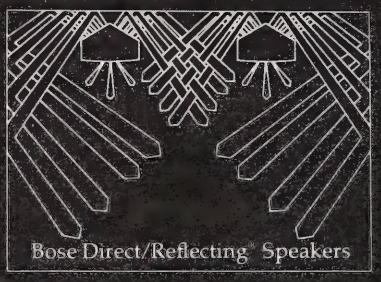


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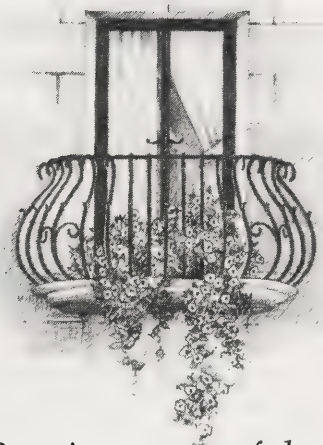
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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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*Fêtes.* Animé et très rythmé

DEBUSSY — *La Mer,* Three symphonic sketches
(American premiere given by the Boston Symphony Orchestra on 1 March 1907)
From Dawn till Noon on the Sea
Play of the Waves
Dialogue of the Wind and the Sea

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DVOŘÁK — Symphony No. 7 in D minor, Opus 70
Allegro maestoso
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**Claude Debussy**
*Nocturnes*
*La Mer*, Three symphonic sketches



*Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on 22 August 1862 and died in Paris on 25 March 1918. His three* Nocturnes, *which went through an extended genesis described below, were composed during the 1890s and more or less reached their present form between 1897 and 1899. Debussy later made substantial revisions in the orchestration, particularly in* Fêtes *and* Sirènes, *and the work is now performed according to the revised score, which was published posthumously in 1930.* Nuages *and* Fêtes *were first performed at the Concerts Lamoureux in Paris on 9 December 1900, Camille Chevillard conducting. The complete set had its first performance by the same performers on 27 October 1901. B.J. Lang conducted the first United States performance in Boston on 10 February 1904 at a Chickering Producton concert in Boston. Max Fiedler conducted the first complete Boston Symphony performances in December 1908, with the Choral Club of the New England Conservatory of Music, though Vincent D'Indy had already led the orchestra in* Nuages *and* Fêtes *in December 1905. Complete performances have also been given at BSO concerts by Henri Rabaud, Pierre Monteux, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Claudio Abbado, Sergiu Comissiona, and Sir Colin Davis, who led the most recent Tanglewood performance in August 1980 and the most recent subscription performances earlier this month.* Nuages *is scored for two flutes, two oboes and English horn, two clarinets, three bassoons, four horns, timpani, harp, and strings.* Fêtes *is scored for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets in F, three trombones and tuba, two harps, timpani, cymbals, snare drum, and strings.* Sirenes *is scored for three flutes, oboe and English horn, two clarinets, three bassoons, four horns, three trumpets in F, two harps, wordless female chorus, and strings.*

*Debussy began work on* La Mer *during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on 15 October 1905 in Paris. Karl Muck and the Boston Symphony Orchestra gave the American premiere on 1 March 1907. It has also been conducted at BSO concerts by Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Charles Munch, Ernest Ansermet, Vladimir Golschmann, Jean Martinon, Pierre Boulez, Michael Tilson Thomas, Seiji Ozawa, Eugene Ormandy (who led the most recent Tanglewood performance in July 1974), Erich Leinsdorf, Joseph Silverstein, and Sir Colin Davis, who led the most recent subscription performances earlier this month.* La Mer *is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for but can rarely, if ever, have found, was an unusually large one, including sixteen cellos.*

# *Murasaki*

A celebration of the senses
and the spirit





SHISEIDO

Photo: S. Lutens

The first performance of the *Prélude à l'Après-midi d'un faune* in 1894 had made Debussy instantly famous. By the date of that performance Debussy had already embarked upon his next major orchestral work, the *Nocturnes*, which, with *Pelléas et Mélisande*, were to occupy his attention for the rest of the 1890s. It seems that *Nocturnes* went through at least two prior versions before resulting in the music we know today, although the composer's manuscripts for the earlier versions—if they were ever written out—no longer exist. As early as 1892, when Debussy was planning a tour of the United States (which never took place), he wrote to his patron Prince Poniatowski that the work he was planning to introduce during the tour, *Trois Scènes au crépuscule (Three Scenes at Twilight)*, was "almost finished, that is to say that the orchestration is entirely laid out and it is simply a question of writing out the score." This work was based on the poem *Scènes au crépuscule* by Debussy's friend Henri de Régnier, a close associate of Mallarmé. Since the music of this version does not survive at all, it is impossible to compare it to the final work, but it is worth noting that one of the poems involved the imagery of flutes and trumpets that could have inspired *Fêtes*, and a reference to a female choir might have motivated the presence of women's voices in *Sirènes*.

Be that as it may, the first appearance of the actual title *Nocturnes* in Debussy's work comes in a letter written late in 1894 to the great Belgian violinist Eugène Ysaÿe, to whom the composer wrote: "I am working on three Nocturnes for violin and orchestra that are intended for you. The first is scored for strings; the second for three flutes, four horns, three trumpets and two harps; the third is a combination of both these groups . . . This is, in fact, an experiment in the various arrangements that can be made with a single color—like the study of gray in painting." Debussy greatly admired a series of paintings entitled "Nocturnes" by the American artist Whistler, and the musical title could well have been suggested by that connection. Moreover, the composer's reference to "the study of gray in painting" recalls Whistler's best-known work (still the only American painting on display in the Louvre), known popularly as "Whistler's Mother," but called by the artist "Arrangement in Black and Gray." He was also familiar with the work of other impressionists: Gauguin, Renoir, Pissarro, and Sisley, and he was especially fond of Turner.

Two years later Debussy wrote again to Ysaÿe, requesting that he defer the first performance of the *Nocturnes* until he could give it in Brussels. This would suggest that a full score for the violin-and-orchestra version existed at that time, though no one has ever seen it. If such a score does exist, its rediscovery would be a wonderful contribution to our knowledge of Debussy's musical thought. In any case, between 1897 and 1899 Debussy completely recast the work in its present form.

Debussy's comment likening his music to "the study of gray" fits best with *Nuages (Clouds)*, one of his most personal musical expressions. The subdued orchestral colors and dynamics (mostly piano and pianissimo, with but two forte passages, each lasting only a measure or two) hold the music within carefully prescribed limits. The spare opening gesture in clarinets and bassoons, alternating open fifths with thirds, grows and intensifies in the divided string parts, while the English horn solo interpolates a chromatic figure that outlines a diminished fifth. This English horn figure keeps reappearing, virtually without change, like a solid object around which the clouds float and swirl. Debussy himself wrote a program for the work in which he said that "*Nuages* renders the unchanging aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white."

The clouds have dispersed for the second movement, *Fêtes (Festivals).* Debussy is supposed to have said that he was inspired by merrymaking in the Bois de Boulogne, although the brilliant processions through Paris at the time of the Franco-Russian alliance, signed in 1896, probably played a part in the final conception of the music, with its fanfares heard softly in the distance, growing to a splendid display, and then fading away as the music dissolves again into silence.

Debussy's fascination with the sea surfaces repeatedly in his music, from the third *Nocturne,* called *Sirènes (Sirens),* to certain passages in *Pellêas et Mêlisande,* and culminating in the great sea symphony *La Mer. Sirènes* is music of iridescent color, of decoration without themes in the normal sense, of fluid rhythmic interplay. Literary inspiration may have come either from a poem of Henri de Régnier *(L'Homme et la Sirène)* or from one of Swinburne *(Nocturne);* both poems deal with mermaids and the effects of their love on mortals. The instrumental use of the women's chorus, singing wordlessly, evokes the song of these sirens from the ocean's depths.

—Steven Ledbetter

*La Mer* is the only piece by Debussy with which a conductor would end a concert. Pierre Boulez writes that, among Debussy's symphonic works, "it best fulfills the conditions of the genre in the most usual sense of the term, especially if one considers the effective coda of the last movement, which carries to its maximum the rhetoric of 'the culminating point,' a rhetoric practically lacking in all his other orchestral pieces." The subtle orchestral *Images* and the elusive-allusive *Jeux* were still in the future when *La Mer* was introduced; even so, on the basis of the Debussy they already knew, Parisian critics in 1905 seemed to have a clear sense that this new score was somehow different. Some who had been among the composer's most dedicated allies were now among the most disappointed of observers, specifically because *La Mer* moved so decisively away from the mist-washed, unmuscular delicacy that had been so valued by the Debussyists. Gaston Carraud, for example, writing in *La Liberté,* quarrels with Debussy's subtitle, finding it ill adapted to "these pieces, for their structure, though slight, is logical and strong . . .; in fact, it is clearer and more definite than in his previous works." He notes that "the rich wealth of sounds that interprets this vision [of the sea] with such accuracy and intensity, flows on without any unexpected jolts, its brilliance is less restrained, its scintillations are less mysterious. It is certainly genuine Debussy—that is to say, the most precious and the most subtle expression of our art—but it almost suggests the possibility that some day we may have an americanized Debussy." Puccini, always a sensitive and sympathetic listener to music more radical than his own, spoke of "Debussy's revolt against Debussyism."*

Debussy all his life maintained a near total silence about his childhood. (At the time of the birth of Achille, as the boy was called for the first ten or so years of his life, Manuel-Achille Debussy and his wife ran a small ceramics store, the father soon changing to a job with the Fives-Lille Railway Company, which entailed moving the family to Clichy, a suburb of Paris.) He did, however, make occasional and affectionate references to summer

*No doubt the character of the first performance emphasized the "strong" and definite aspects of *La Mer.* Camille Chevillard (1859-1923) was known as a forceful and robust conductor; Romain Rolland praises him for his effectiveness with modern Russian music and comments on his want of sympathy for the work of his own compatriots. Debussy, however, did not share his critics' doubts, for he chose Chevillard to introduce the *Nocturnes* (the two purely orchestral ones in 1900 and the complete set a year later), *La Mer,* and the *Berceuse hèroïque* (1915).

weeks spent at the beaches of Cannes. He learned then to love the sea, and no one who knows Debussy's music need be told that what he loved particularly was its unpredictability, its ever-changing nature. His parents at some point conceived the notion that he ought to be a sailor, but his vocation was determined when a Mme. Mauté de Fleurville, a lady with fascinating connections (she had been a pupil of Chopin and was the mother-in-law of Paul Verlaine), discovered his musical gift.

Thirty years elapsed between those inspiring lessons and the first sketches for *La Mer*—years spent at the Paris Conservatory; as household pianist to Tchaikovsky's strange patroness, Mme. von Meck; in Rome, where he disliked thoroughly the life he was obliged to lead at the Villa Medici as a Prix de Rome winner; as an eager student of the music of Wagner and pilgrim to Bayreuth; as a friend of contemporary poets and painters, who interested him more than most of the musicians he met; as a man perpetually in difficulties with and over women, and who more than once thought of suicide; as the composer of a growing catalogue of works that attracted an attention that was not only widespread but, given their originality, remarkably respectful (the String Quartet in 1893, *Prélude à l'Après-midi d'un faune* the following year, the *Nocturnes* in 1899, *Pelléas et Mélisande* in 1902, *Estampes* in 1903, and always many songs—to sketch in merely the most prominent landmarks). It is, however, always a surprise to recall that *La Mer*, so brilliantly assured, so progressive in ways that sometimes make it seem that Debussy invented the modern orchestra, was only the composer's seventh major orchestral score (after *L'Enfant prodigue, Printemps, La Damoiselle élue,* the *Faun*, the *Nocturnes,* and *Pelléas*).

By September 1903, Debussy was ready to tell friends about his current project, a work, he emphasized, saturated by *"innombrables souvenirs."* To begin with, he had somewhat different titles in mind for his three symphonic sketches: *"Mer belle aux Iles Sanguinaires," "Jeux de vagues,"* and *"Le Vent fait danser la mer." "Iles Sanguinaires"* is the French name for Corsica and Sardinia, neither of which Debussy ever visited, but that title as a whole, *"The Beautiful Sea by the Bloody Islands,"* was borrowed from a short story published in 1893 by Camille Mauclair, an acquaintance of Debussy's. *"Jeux de vagues"* he kept; to the third sketch he gave a more general title, though the idea of the wind's making the sea dance has about it something sinister that we can certainly hear in the music. Debussy's biographer Edward Lockspeiser points out the existence of two earlier *La Mer*'s, an ode for mezzo-soprano, chorus, and orchestra of about 1890 by the


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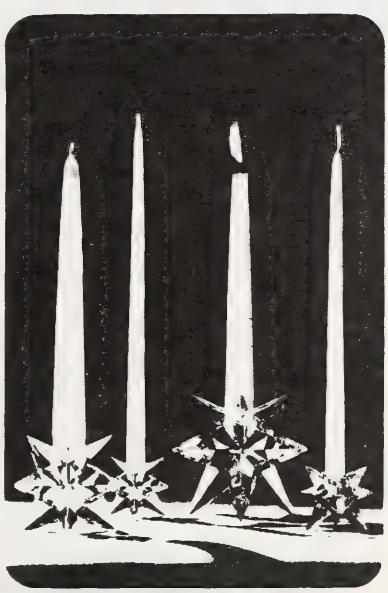
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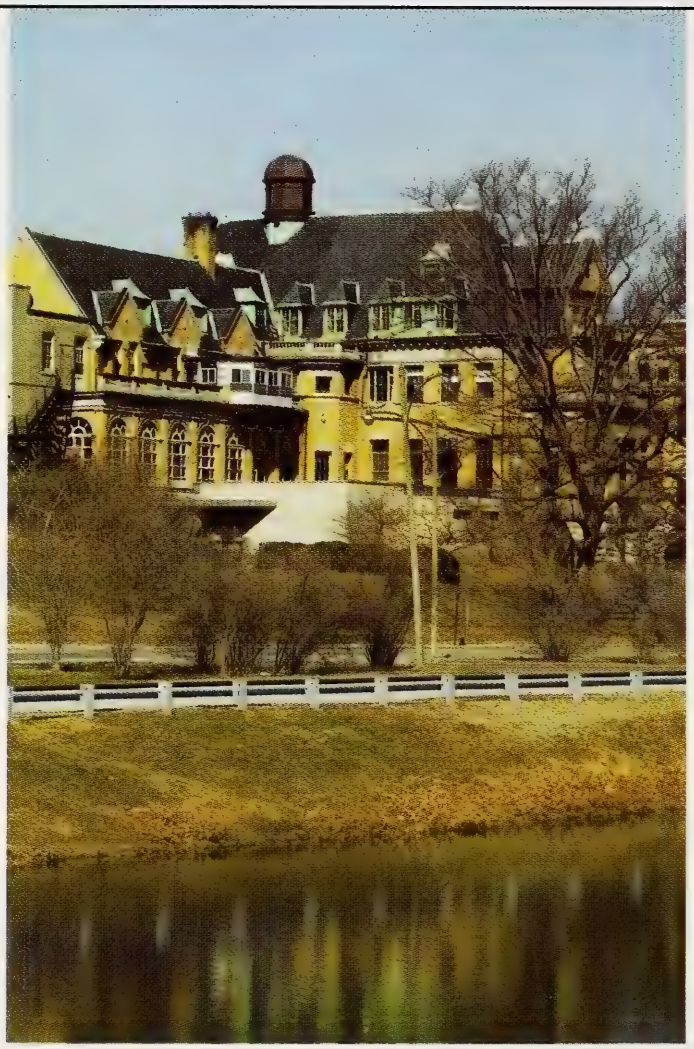

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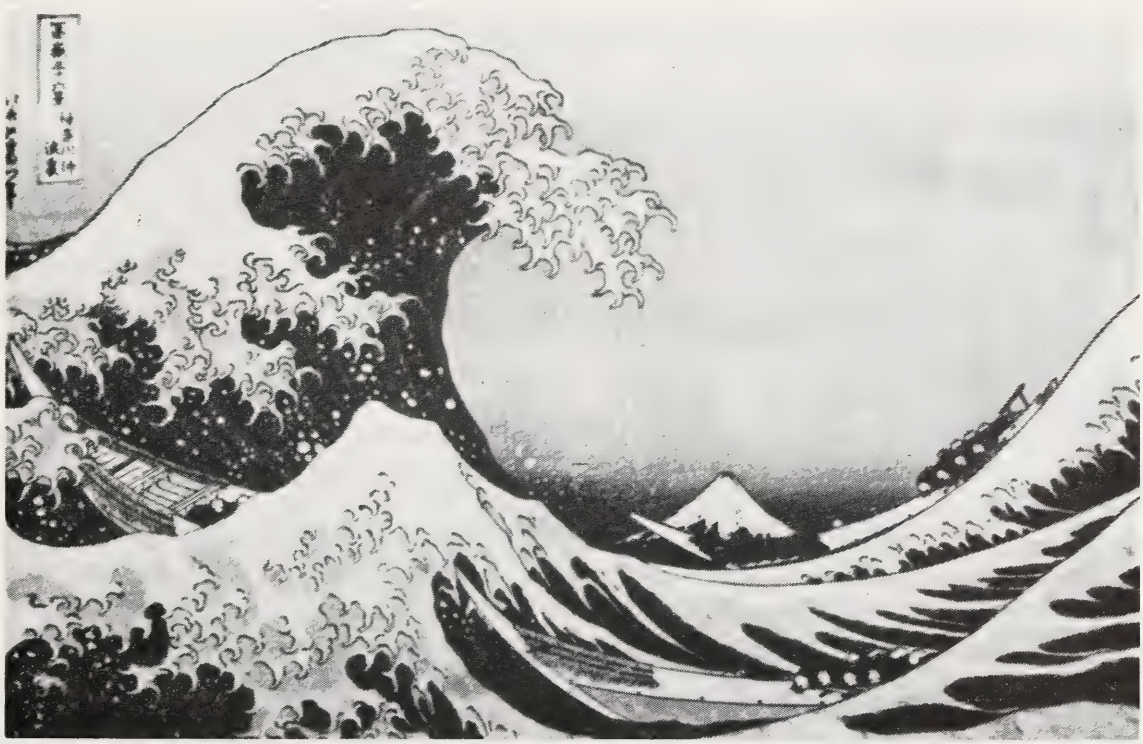
French composer and one-time painter, Victorin de Joncières (1839-1903), and another set of "symphonic sketches" by Paul Gilson, a Belgian composer and influential critic (1865-1942). The latter work had, for a time, considerable circulation, Richard Strauss being among the conductors who sponsored it.

As we gradually learn to discern objects in near darkness, so we learn to hear motion in the stillness of Debussy's dawn. Thematic fragments detach themselves from the surrounding texture until at last a clear sense of motion, of rhythmic pattern, is established. (It is also the moment of arrival, after a most oblique approach, at the principal key, D flat major.) Debussy is most evocatively pictorial in the wonderful theme for cellos, its pattern of swell and retreat echoed subtly in the timpani and the quartet of horns. It even looks like a wave on the page, much, in fact, like the underside of the wave in the painting by the ninteenth-century Japanese artist Katsushika Hokusai, a detail from which Debussy asked his publisher to put on the cover of his score.

The sketch of the "play of the waves" is scherzo and intermezzo in this not-quite-symphony, an interlude of lighter weight and less dense musical facture between the passions and storms, the awesome concentration of the first and third movements. The dialogue in the finale is often tempestuous (and Gaston Carraud, in his 1905 review, noted the somewhat unexpected presence of the voice of César Franck). In the interests of that new preoccupation with firm and unmistakably perceptible formal design, Debussy closely ties the triumphant peroration to the last bars of the journey from dawn to noon.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on *La Mer* originally appeared in the program book of the San Francisco Symphony copyright ©1980 and appears here courtesy of that orchestra.



*"The Hollow of the Wave off Kanagawa," by the nineteenth-century Japanese artist Katsushika Hokusai: part of this print appeared on the score of "La Mer" at Debussy's request.*

## About the First American Performance . . .

*The critical response to the first American performance of Debussy's* La Mer *in Boston on 1 March 1907 and to the first New York performance given by the BSO several weeks later at Carnegie Hall reveals that music quite like this had never been heard before. Many of the reviews, like Louis C. Elson's in the Advertiser, were harshly negative. Kent Perkins, in the Boston American, concluded that "one can see and hear the ocean better at Nahant or Marblehead Neck." Others, like Philip Hale, later to become the Boston Symphony's program annotator but then writing for the Herald, were more circumspect.*

**Louis C. Elson**
**in the**
**Boston Advertiser**

When we read the title of the first of the sea-sketches by Debussy— "from Dawn till Noon on the Ocean"—we feared that, in accordance with modern realism, we were to have a movement seven hours long. It was not so long, but it was terrible while it lasted. We do not wish to treat a prominent composer flippantly; we find some musicians for whom we have the highest respect going into ecstasies over this work and we have honestly endeavored to put ourselves into a receptive mood and to discern its beauties. We have failed. We can find little else but shreds and patches, and the eternal bleatings of muted horns and cacklings of oboes breed only contempt.

Even the despised Mendelssohn has given more graphic sea-music in his "Hebrides Overture," while there is more flavor of the ocean in the first 50 measures of the "Flying Dutchman" overture than in the entire Debussy work. The first movement of Rubinstein's "Ocean Symphony" also stands far above this tone picture and in the same field.

Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon. There was, however, much glow of orchestration in the second movement and the brilliant performance of the finale was sufficient to arouse the audience. Dr. Muck was recalled twice at the end, and finally caused the orchestra to rise to acknowledge the applause. We were as mystified at the end as at the beginning. We clung, like a drowning man, to a few fragments of the tonal wreck, a bit of a theme here and a comprehensible figure there, but finally this muted horn sea overwhelmed us. If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics.

**Philip Hale**
**in the**
**Sunday Herald**

There are some who insist that music written even by the most imaginative, skilful and audacious composer cannot portray a scene in nature or a phenomenon of nature so effectively, either by an attempt at photographic realism, by "impressionism," or by subtle suggestion, as a painting or a page of printed words . . .

Look over the works of the seascapists in music. Mendelssohn, Rubinstein, Rimsky-Korsakoff, Paul Gilson and others. Let them rage and howl and bluster or mimic the treacherous calm and deceitful merriment. How far are they from depicting "the spasm of the sky and the shatter of the sea!"

Thus do some cry out against this specific portraiture in music.

But the sea is very old and it is still young; it is monotonous and it is terrible in its variety of expression. The same sea that was to Aeschylus as multitudinous laughter was so dreaded by John on Patmos that in the heaven he saw in the wondrous vision there is no sea. Is it not possible for a composer who is on intimate terms with the ocean to express in tones some of its characteristics? Are there no measures in two overtures of Mendelssohn, in the first movement of the "Ocean" symphony, in "Scheherazade," in "Sadko" and in Gilson's symphonic poem that bring the sea irresistibly to mind, and that without aid of programme?

Nor is there any need of programme to catch the meaning of Debussy's "Sketches." Whether these sketches belong to music or to a new art is a question that need not now be discussed. Nor is it necessary to speak about Debussy's strange and surprising musical material. The question is simply this: Does he succeed in his purpose? And here the individuality of the hearer enters into the answer . . .

The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith.

As heard last night, and the performance was one of extraordinary brilliance, the first and the second movements seemed the more poetic and at the same time realistic. The third, while it was impressive and at times admirably mimetic, did not seem so clearly imagined or so convincingly expressed. It would be impossible to give any analysis in the most general way of any one of the movements, for they are as shifting and capricious as the sea itself. There are fragments of themes; there are themes that might be called typical motives, which are of exquisite beauty, but all these themes float on the waves of sound; they are lost; they reappear.

This music is to be heard, rather than talked about. To some, curious and expectant, but without prejudice, it was perhaps chaotic and unintelligible. Others were interested only in the unusual harmonic progressions and in the strange use of familiar instruments. And there were others to whom this music was a highly poetic expression of the sea and its mystery. The sketches are at least an answer to those who have insisted that Debussy's melodic vein is weak and that he lacks virility.

Music so strange, so fascinating, so perplexing, should be heard more than once in a season. It is a pity that the sketches are not on the programme of the concert this week.

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II. Frolics of Waves.
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**There will be an intermission of ten minutes after the Debussy selection.**

***The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.***

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*Antonín Dvořák was born in Nelahozeves (Mühlausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. Dvořák began sketching this D minor symphony on 13 December 1884; the final score was completed on 17 March 1885. The composer conducted the first performance in a concert of the London Philharmonic Society in St. James's Hall on 22 April of that year. By June he had made a cut in the slow movement before declaring the score definitive. Theodore Thomas led the New York Philharmonic Society in the first American performance on 8 January 1886. Wilhelm Gericke introduced the symphony to Boston audiences in a Boston Symphony performance at the old Music Hall on 22 October 1886. Since then it has been programmed by Arthur Nikisch, Emil Paur, Pierre Monteux, Erich Leinsdorf, Stanislaw Skrowaczewski, Donald Johanos, and Sir Colin Davis, who led the most recent Tanglewood performance in August 1971 and the most recent subscription performances in February 1972. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composing in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic society. Throughout his visit he was warmly feted by the English. As he wrote to a friend,

> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again

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prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

Once Dvořák began the actual process of sketching, on 13 December 1884, things seem at the outset to have gone fairly quickly, the first movement being outlined in but five days. By the end of the year he had drafted the slow movement, and the scherzo followed by 9 January. The sketch for the finale is undated, but the entire work was finished by 17 March 1885. Still, for all the evident speed with which the symphony was composed, the sketches were only very preliminary versions and required at least one more stage of reworking (now lost) before the composer could begin the full score. The sketch for the finale, in particular, caused him trouble; the pages that survive are incomplete.

Though he had mentioned the symphony in progress to various friends all along, his publisher Simrock did not know of its existence until Dvořák wrote to him in February:

> The new symphony has already occupied me for a long, long time, but it must be something respectable for I don't want to let Brahms down after his remark to me: "I imagine your symphony quite different from this one [the preceding symphony, in D major]."

Simrock was not especially impressed, even when the premiere of the symphony in London, under the composer's direction, turned out to be a brilliant success. He insisted that symphonies never earn any money for the publisher and offered Dvořák only 3000 marks for the work, precipitating an argument that was not settled for months. (What Simrock really wanted—constantly—was ever more sets of Slavonic dances for piano four-hands: they sold like hotcakes.) Even when the dispute was settled during a personal meeting between publisher and composer, Simrock showed a lamentable lack of sensitivity to the nationalistic sentiment inherent in Dvořák's request that the title be printed in Czech—or at least Czech *and* German—rather than in German only. He never did understand why the composer objected to having his first name Germanicized as "Anton" on all of his title pages.

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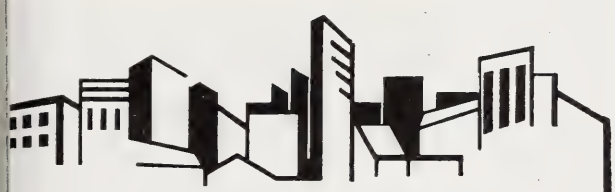
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When the score was published in the autumn of 1885, Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow on 27 and 28 October 1889, the composer pasted a photograph of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that his symphony had been received with scant success on the Continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)"* to do full justice to its range of mood.

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*The reference to forgiveness has to do with the fact that Hans von Bülow had once been one of the closest of Wagner's associates—and conducted the world premieres of *Tristan* and *Meistersinger*—all the while that Wagner was carrying on a not-very-secret affair with his wife Cosima. Indeed, she bore Wagner two children while she was still married to Bülow. Needless to say, after the eventual divorce, Bülow changed camps and became a leading exponent of Brahms rather than Wagner. — S.L.

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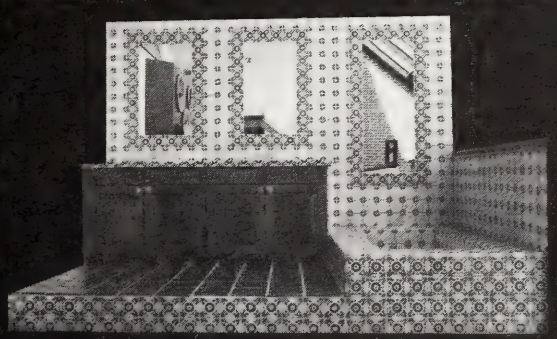
The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme certainly has little of the "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quantity of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

—S.L.

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## More . . .

All studies of Debussy depend to some extent on Léon Vallas, *Claude Debussy: His Life and Works* (Dover paperback). The full-scale biography by Edward Lockspeiser, *Debussy: His Life and Mind* (Macmillan), adds a great deal of additional detail. Debussy's own writings are very much worth knowing; they have been collected, edited, and introduced by François Lesure, translated by Richard Langham Smith, and published as *Debussy on Music* (Knopf). David Cox's study of Debussy's orchestral music in the BBC Music Guides is very good (University of Washington paperback). The Boston Symphony Orchestra under Claudio Abbadio, with the women of the New England Conservatory Chorus, has recorded the three Debussy *Nocturnes* for Deutsche Grammophon (with Ravel's *Daphnis and Chloé* Suite No. 2). *Nuages* and *Fêtes* have been recorded by the BSO under Charles Munch (RCA, with the *Faun* Prelude and *Printemps*). Guido Cantelli has also recorded these two *Nocturnes*, together with the *Faun* and *La Mer*, with the Philharmonia Orchestra (Seraphim, mono). Recommended recordings of *La Mer* include BSO performances by Charles Munch (RCA) and Pierre Monteux (Quintessence); Pierre Boulez with the New Philharmonia (CBS); Bernard Haitink with the Concertgebouw (Philips); and Jean Martinon with the French National Radio Orchestra (Angel). Guido Cantelli's *La Mer* has been noted above (Seraphim, mono), and two Toscanini performances should be added to the list: one with the NBC Symphony (Victrola, mono), the other in a four-record set of his historic recordings with the Philadelphia Orchestra (RCA, mono).

The basic life-and-works study of Dvořák is John Clapham's *Antonín Dvořák: Musician and Craftsman* (Norton), which stresses the composer's working methods, treating the development of sketches when these are known. Alec Robertson's *Dvořák* is an excellent short survey in the Master Musicians series (Littlefield paperback). Robert Layton has contributed an excellent short volume on *Dvořák Symphonies and Concertos* to the BBC Music Guides (University of Washington paperback). The classic analysis of Dvořák's Seventh by Donald Francis Tovey is to be found in the second volume of his *Essays in Musical Analysis* (Oxford paperback). Sir Colin Davis has recorded the Seventh Symphony with the Concertgebouw Orchestra (Philips). Other recommended recordings include those by George Szell and the Cleveland Orchestra (on the budget Odyssey label), Rafael Kubelik and the Berlin Philharmonic (DG), and Carlo Maria Giulini and the London Philharmonic (Angel).

—S.L.

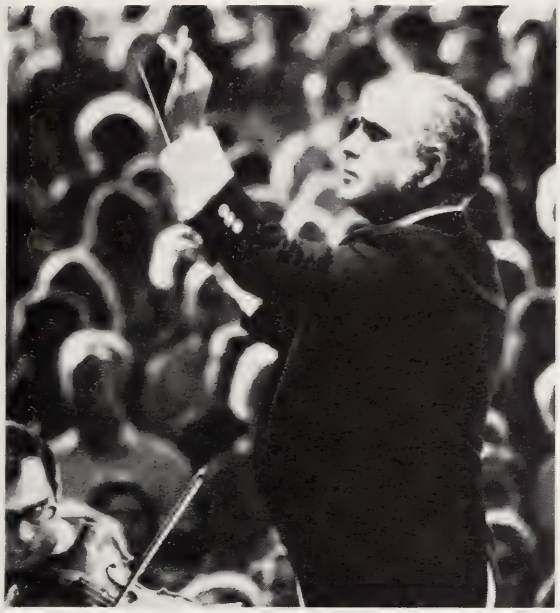
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## Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.




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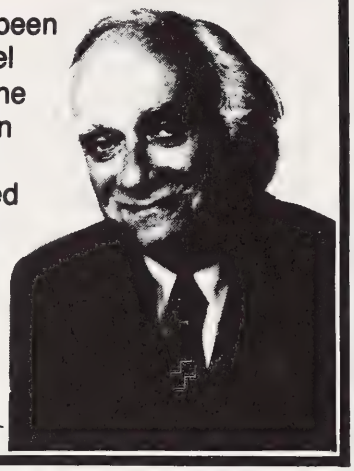
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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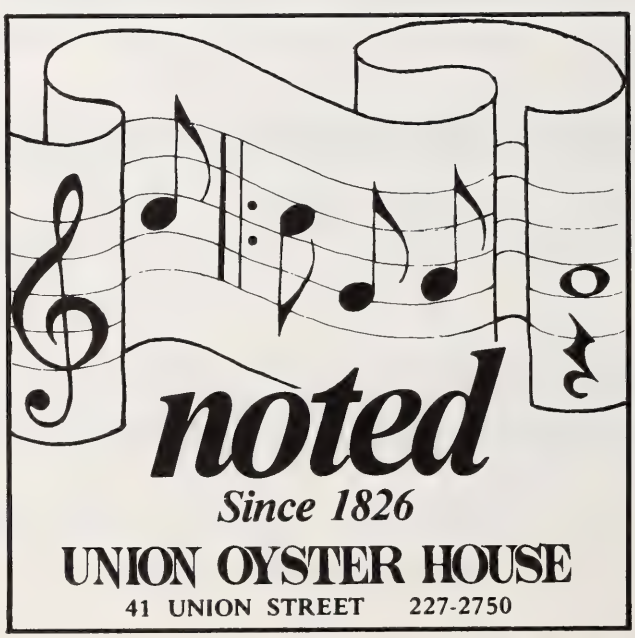
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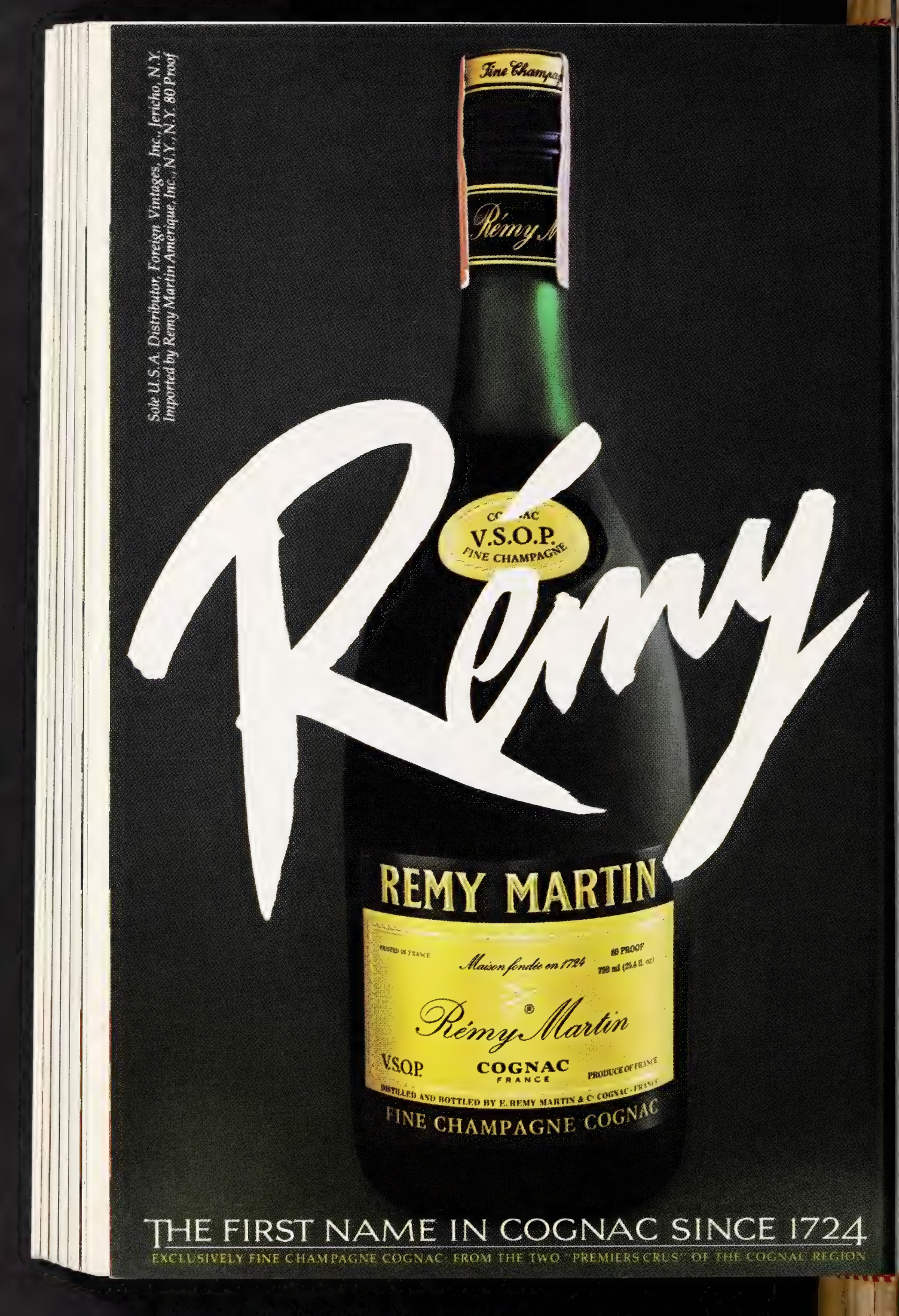
# Boston Symphony Orchestra



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# BSO

## A Discussion with Andrzej Panufnik

At the BSO concerts of 28, 29, and 30 January, Seiji Ozawa and the Boston Symphony Orchestra will give the world premiere of the Symphony No. 8, *Sinfonia votiva*, by the self-exiled expatriate Polish composer Andrzej Panufnik. Panufnik's symphony is one of twelve works commissioned by the Boston Symphony Orchestra for its centennial and was written between August 1980 and August 1981 as a tribute to the Polish people's struggle for freedom.

The Boston Symphony Orchestra and the Boston University School of Fine Arts will present a discussion with Mr. Panufnik, with introductory remarks by Bernard Jacobson, Director of Promotion for Boosey and Hawkes, London, on Friday, 29 January from 10:30 until noon, at the Boston University Art Gallery, 855 Commonwealth Avenue in Boston. The discussion is free of charge and open to the public.

## "Presidents at Pops"

A very special night at Pops, in fact a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening.

The "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats.

In addition, there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall, on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

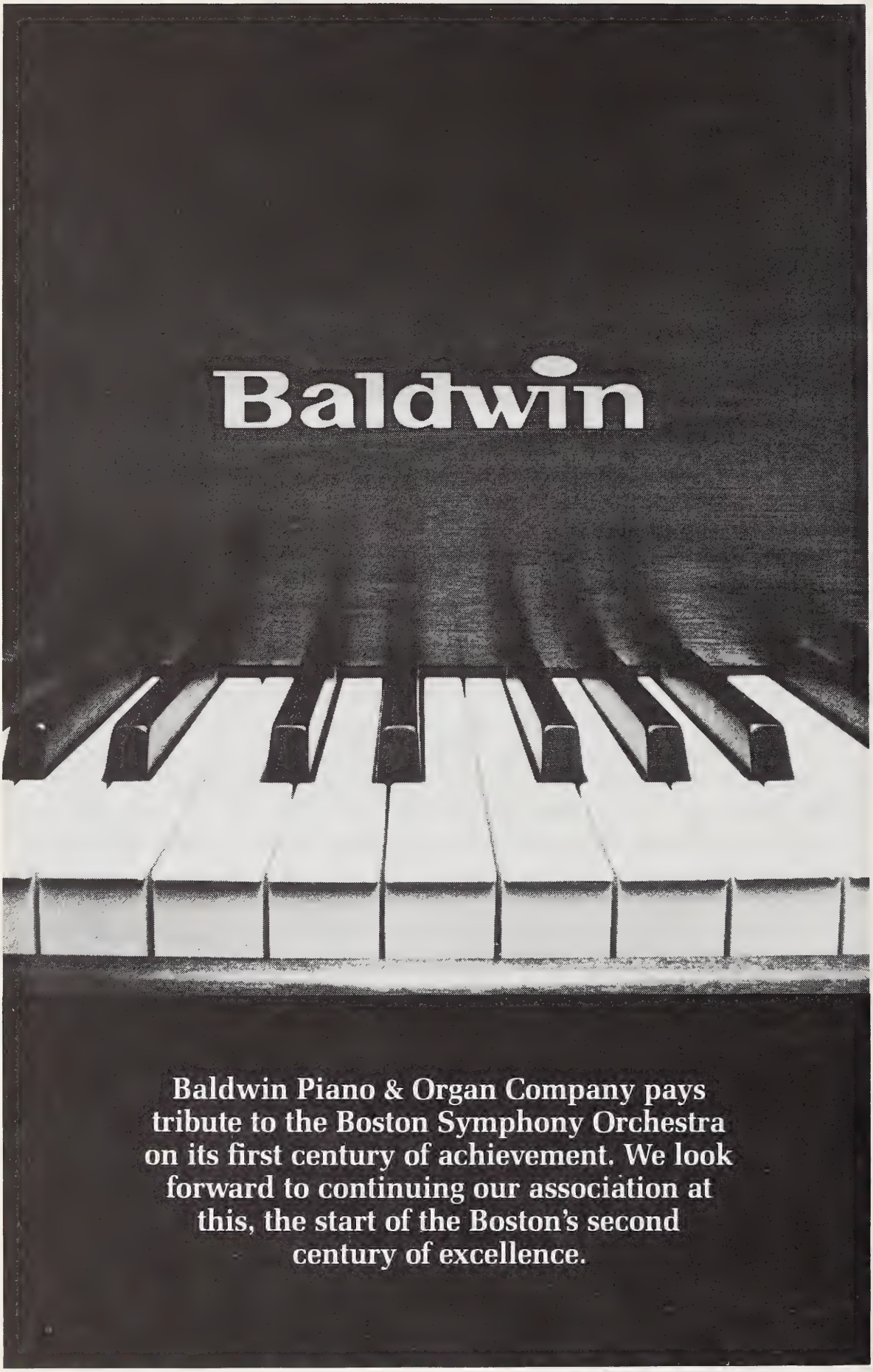
Cost of the "all-inclusive package" is $3,000 for both events, and an early sell-out is expected. A specially designed program book is also planned, to contain advertisements to the business and professional community. "Presidents at Pops" will be a gala highlight of the 1982 season. For details and information, please contact Chet Krentzman, BSO Overseer and "Presidents at Pops" General Chairman; or Frank Pemberton, in the Development Office at Symphony Hall, (617) 266-1492.

## BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica*. Beginning this season's series: composer Andrzej Panufnik will be interviewed on Monday morning, 25 January at 11.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.




Baldwin Piano & Organ Company pays tribute to the Boston Symphony Orchestra on its first century of achievement. We look forward to continuing our association at this, the start of the Boston's second century of excellence.

## Junior Council Winter Membership Meeting

The Junior Council is a group of young women and men who donate their varied talents and time to fundraising efforts on behalf of the Boston Symphony Orchestra. New members are admitted three times a year. The winter membership meeting will be held on Monday, 1 February at 5:30 p.m. in the Symphony Hall Cohen Annex. This is an ideal time for those interested to hear about the many opportunities to volunteer one's skills and energies to the BSO through the Junior Council. The evening will begin with cocktails, followed by the business meeting, dinner, and an appearance by the Berkshire String Trio, which includes BSO principal second violinist Marylou Speaker, assistant principal violist Patricia McCarty, and cellist Carol Procter. The cost of the dinner meeting is $10 and reservations may be made by calling the Friends' Office at Symphony Hall, 266-1492.

## Program Changes

Please note that the performances of Berlioz's *Damnation of Faust* originally scheduled for this week's concerts have been postponed until next year.

Also, pianist Rudolf Serkin is ill and will therefore be unable to perform Beethoven's First Piano Concerto at next Thursday's and Friday's concerts as originally planned. The Schumann Symphony No. 4 will replace the concerto at those concerts and will also be heard next Saturday night instead of Beethoven's *Pastoral* Symphony.

## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## Art Exhibits in the Cabot-Cahners Room

Once again this season, monthly art exhibitions will be shown in the Cabot-Cahners Room, representing a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries. Artwork from the Pucker-Safrai Gallery was on display during the month of November. The following organizations will be represented during the next several months:

| | |
|---|---|
| 30 November—4 January | Béla Kalman Photo Gallery |
| 4 January—1 February | Helen Schlien Gallery |
| 1 February—1 March | Kezar Gallery |
| 1 March—22 March | Experimental Etching Studio |
| 22 March—12 April | Boston Architectural Center |

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand*; for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Caroline and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

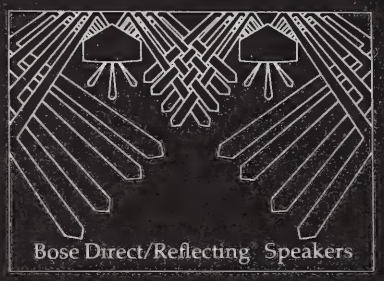


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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

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MOZART — Symphony No. 36 in C, K.425, *Linz*
Adagio—Allegro spiritoso
Poco adagio
Menuetto
Presto

MOZART — Scena, *"Ch'io mi scordi di te,"* with Rondo, *"Non temer, amato bene,"* for soprano, with piano obbligato, K.505
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**Wolfgang Amadè Mozart**
Symphony No. 36 in C, K.425, *Linz*



*Johannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Incredible though it seems, he composed the* Linz *Symphony in something like four days, beginning some time after his arrival in Linz at 9 a.m. on 30 October 1783 and having it ready for performance by 4 November. The first United States performance was given by the Orchestral Union under the direction of Carl Zerrahn at the Boston Music Hall on 28 March 1860. The Boston Symphony played it for the first time under Georg Henschel's direction in Providence, Rhode Island, on 16 November 1882, repeating it in Boston on the 17th and 18th. It has also been conducted at BSO concerts by Wilhelm Gericke, Pierre Monteux, Leonard Bernstein, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, David Zinman, Seiji Ozawa, William Steinberg, and Sir Colin Davis, who led the most recent subscription performances in January 1978 and the most recent Tanglewood performance in August 1980. The* Linz *Symphony is scored for two each of oboes, bassoons, horns, and trumpets, with kettledrums and strings.*

Linz is Austria's third largest city, industrial, not especially attractive, but renowned for a heady chocolate, almond, and jam cake, and for this symphony of Mozart's. Wolfgang and Constanze Mozart visited there for three weeks in the fall of 1783 as guests of Count Johann Joseph Thun, an old friend of the Mozart family. They had gone from Vienna to Salzburg to present Constanze to Wolfgang's father and in the hope of reconciling him to their marriage. Leopold Mozart, however, was adamantly difficult, and the young couple, unhappy about the storm clouds *chez* Papa, were relieved to get away. When they got to Linz after stops at Vöcklabruck, Lambach (where Mozart arrived just in time to accompany the *Agnus Dei* at Mass), and Ebelsberg, they were met at the city gates by a servant of the Thun household, to make sure they not stop at an inn, but go instead to the family's house in Minorite Square. A concert was arranged to take place in the theater on Tuesday, 4 November, and since Mozart, as he reported next day in a letter to his father, had no symphony with him, he had to "work on a new one at head-over-heels speed."

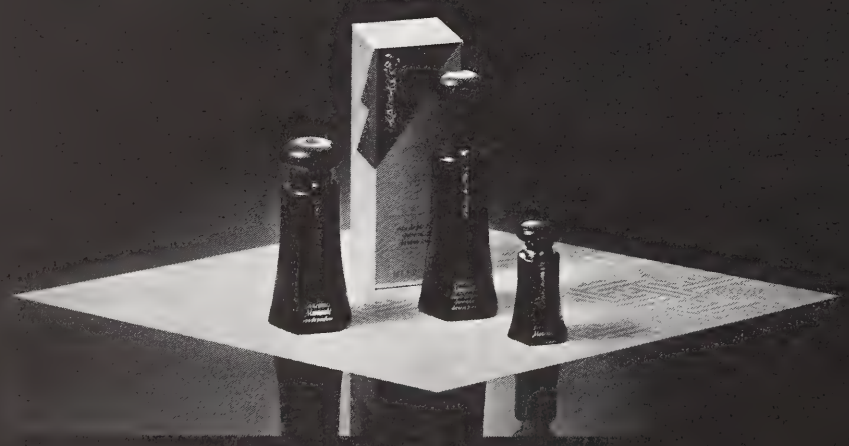
It is a grandly inventive work that Mozart made in such a hurry. For the first time, he begins a symphony with a slow introduction, declamatory at first, then yielding and full of pathos, and cannily creating suspense. The Allegro to which it leads is energetic, festive, with a touch of the march about it. And how delightful the first theme is, with those slow notes that so carefully fail to prepare us for the sudden rush of the third and fourth bars. Only the recapitulation—more of a repeat than the continuation or development we are apt to expect from Mozart at this point in his life—reminds us of the daunting deadline against which he wrote.

The "adagio" is modified by "Poco," but to have a slow movement be any kind of

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Adagio at all is rare enough in Mozart. Touched by the six-eight lilt of the siciliano, it is in F major, but yearns always for minor-mode harmonies. It seems to look ahead to the wonderful slow movement—plain "adagio" and quite openly in a minor key—of the A major piano concerto, K.488, written two and a half years later.

The minuet is courtly, and the Trio, with its delicious scoring for oboe an octave above the violins and for bassoon an octave below (or sometimes in canon and sometimes a sixth below), is demurely rustic. The finale brings back the first Allegro's exuberance, but in heightened form.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.


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**Wolfgang Amadè Mozart**

Scena, *"Ch'io mi scordi di te,"* with Rondo, *"Non temer, amato bene,"* for soprano, with piano obbligato, K.505



*Johannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. The manuscript of this* Scena con Rondo *bears the date 26 December 1786; the composer's own handwritten catalogue of his works bears the date 27 December and the comment that it was composed "for Mlle. Storace and myself," the lady in question being Nancy Storace, the charming twenty-one-year-old prima donna who had been Mozart's first Susanna in* The Marriage of Figaro. *The first performance certainly took place at some small, private gathering with a chamber-sized ensemble and the dedicatee and composer as featured soloists (though the date is unknown), but the soprano sang it also as her farewell to the Viennese public before leaving Vienna to return to England in the early spring of 1787. The first Boston Symphony performance took place at Tanglewood in 1964, with soprano Helen Boatwright and pianist Malcolm Frager under the direction of Erich Leinsdorf. Sir Colin Davis led the BSO's only previous subscription performances, in February 1974, with Jessye Norman and Robert Levin. In addition to the voice and the piano, the score calls for clarinets, bassoons, and horns in pairs, plus strings (Mozart's manuscript specifies two violins, two violas, and bass—by which he meant both cello and double bass).*

It would be difficult not to fall in love with Susanna. Figaro's bride is a Mozartian creation so completely rounded, so fully achieved—self-sufficient and intelligent, simple yet possessed of a quick wit, maliciously catty when vexed, serious when necessary and playful whenever possible, warm, loving, and loyal—that as she wends her way through the plot twists of that crazy day that comprises *The Marriage of Figaro*, she leaves behind her the broken hearts of young Cherubino and the rakish Count Almaviva—not to mention scores of males in the audience. For so brilliantly does Mozart characterize this truly lovable figure in his music that we must, perforce, love her, no matter who is singing the role, so long as the performance is anything more than barely adequate. There are many reports of the abundant charm possessed by Nancy Storace, who sang the role of Susanna at the opera's premiere, and Alfred Einstein maintains that Mozart was in love with her—though, since we possess no details whatever of their personal relationship, it remains a moot point whether the composer was in love with the actual woman or his own operatic creation whom she personified. In any case, his warmth of feeling issued forth in one of the most ravishing musical love letters ever composed.

Ann (Nancy) Storace was a young soprano, born in London of an Irish mother and an Italian father. She studied voice in Italy, where she had made her debut on the stage while still in her teens. In 1783, still just eighteen, she joined the Italian Opera in Vienna. Her brother Stephen was a composition student of Mozart's (and later a popular composer of

comic operas in England), and both the Storaces became close friends of the composer. Nancy was only nineteen when she earned her niche in the history of music as Mozart's first Susanna. As a performer she made her greatest mark in comic opera, where her acting and theatrical temperament carried her to considerable popularity. From the purely vocal point of view, her art was not regarded as attaining the highest levels of refinement; according to Burney her voice had "a certain crack and roughness" when she attempted serious roles in which sheer vocal quality was the prime element. She did not put on great displays of fioritura, but rather sang in a style filled with warmth and tenderness. All agreed with Burney, though, that she was "a lively and intelligent actress, and an excellent performer in comic operas."

At some point before coming to Vienna, Nancy Storace married an Italian who, according to reports, treated her so cruelly that the Emperor banned him from the city. The couple remained separated after that, and the singer used her maiden name for the rest of her life. The details are sketchy, but it is certainly possible that Mozart, as one of the Storaces' closest friends in Vienna, played some part in consoling her during these troubles. When, by the end of 1786, Stephen and Nancy Storace determined to return to London, they invited Mozart to accompany them, though nothing came of the plan, any more than from the 1790 invitation from Salomon (who did persuade Haydn, but not Mozart, to visit London). Their departure was set for early in 1787, so when Mozart wrote his finest concert aria, *"Ch'io mi scordi di te,"* for Nancy on 26 or 27 December 1786, it was a token of farewell. This is especially clear from the obbligato piano part he wrote into the score for himself, which turned this aria into a close-knit duet between Nancy Storace and Mozart.

Five years earlier Mozart had written his opera *Idomeneo* for Munich, where it had been seen three times and then lain unplayed until a private concert performance was given in Vienna in March 1786. On that occasion, Mozart composed a new aria with obbligato violin (*"Non più, tutto ascoltai,"* K.490) for insertion into the score. The very same text—with the slight omission of a few words at the beginning of the recitative—served him in December for *"Ch'io mi scordi di te."* The author of the words has never been identified, though one often finds the assumption that the poet was Giambattista

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Varesco, who had written the original libretto to *Idomeneo*. This is very unlikely. The only librettist actually working with Mozart in late 1786 was Lorenzo Da Ponte, who had written the libretto for *The Marriage of Figaro* and for *Don Giovanni*, which Mozart was to finish in 1787. It is possible that he cranked out a few lines of verse for the substitute aria, though there is no evidence whatsoever, so the author's identity must remain a secret.

In *Idomeneo* the text was placed at the beginning of Act II. Ilia reproaches Idamante over his love for Electra. Idamante tries to calm her by proclaiming that such reproaches are unjust and cause him measureless pain, since his love for her remains strong. The choice of this text for a self-sufficient aria composed for Nancy Storace not long before her departure from Vienna can be interpreted as a confession of love, to be sure, but we must be wary of reading too much into a poem that is no more than a flowery and conventional expression of devotion such as numberless poetasters churned out by the yard for musical settings. More to the point, Mozart's music, in which the voice and piano alternate and join in intimate duet, expresses great warmth and a depth of emotion rarely found in the rather hybrid form of the concert aria.

—Steven Ledbetter

| | |
|---|---|
| Ch'io mi scordi di te? | You want me to forget you? |
| Che a lui mi doni puoi consigliarmi? | You can counsel me to give myself to her? |
| E puoi voler che in vita . . .Ah no. | And can you wish that, while I live— Ah, no. |
| Sarebbe il viver mio di morte assai peggior. | My life would then be far worse than death. |
| Venga la morte, intrepida l'attendo. | Let death come, boldly I'll await it. |
| Ma, ch'io possa struggermi ad altra face, | But that I might melt at another flame, |
| ad altr'oggetto donar gl'affetti miei, | lavish my affection on another, |
| come tentarlo? | how could I do such a thing? |
| Ah! di dolor morrei. | Ah! I'd die of grief. |
| Non temer, amato bene, | Fear not, my beloved, |
| per te sempre il cor sarà. | My heart will always be yours. |
| Più non reggo a tante pene, | No longer can I bear such pains, |
| l'alma mia mancando va. | My spirit is failing. |
| Tu sospiri? o duol funesto! | You sigh? oh, mournful sorrow! |
| Pensa almen, che istante è questo! | Think, at least, what moment this is! |
| Non mi posso, oh Dio! spiegar. | Oh my God, I can not express myself. |
| Stelle barbare, stelle spietate! | Barbarous, pitiless stars! |
| perchè mai tanto rigor? | Why such harshness? |
| Alme belle, che vedete | Fair spirits that behold |
| le mie pene in tal momento, | my pains at such a moment, |
| dite voi, s'egual tormento | tell me if a faithful heart |
| può soffrir un fido cor? | can suffer such torment? |

—Author unknown —English translation by S.L.

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**Roger Sessions**
Concerto for Orchestra



*Roger Huntington Sessions was born in Brooklyn, New York, on 28 December 1896. He lives in Princeton, New Jersey. The Concerto for Orchestra was composed on a commission from the Boston Symphony Orchestra for its centennial. Work on the Concerto began in 1979; the last page of the score is dated "Sunday, Aug. 16, 1981." The title page bears the following inscription: "Concerto for Orchestra composed in celebration of the one-hundredth anniversary of the Boston Symphony Orchestra. Dedicated to Seiji Ozawa, in memory also of all of his illustrious predecessors who built and maintained the Boston Symphony Orchestra. Roger Sessions 1979-81." The first performances were given earlier this season under the direction of Seiji Ozawa on 23 and 24 October 1981. The Concerto is being repeated this week to offer a second hearing of this new work (which is in keeping with the orchestra's treatment of new works in the past) and so that it may be recorded by Hyperion records. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, cymbals, whip, snare drum, glockenspiel, Chinese drum, military drum, tambourine, triangle, tam-tam, tenor drum, wood block, harp, and strings.*

Roger Sessions may have been born in Brooklyn, but his family's roots and his own sense of "home" are New England. He entered Harvard College at the age of fourteen and began subscribing to concerts of the Boston Symphony Orchestra which, as he remarks in his note on the new Concerto for Orchestra printed below, had a continuing influence on his conception of orchestral sound. Already in those years he had made his commitment to music. Piano lessons, begun with his mother at age four, had led to his first compositions at twelve and an opera, *Lancelot and Elaine*, the following year. It was then that he broke the news to his parents that he had decided to be a composer.

> I suppose they were a little anxious about such a decision and so, surreptitiously, they asked the advice of a lot of musicians, including Humperdinck, who was in New York at the time. My father was going to see Puccini but he didn't succeed. I heard, years later in Italy, that Puccini had told a story of having been asked to see the music of a young boy in America and to advise his parents whether he ought to go on with it. He paced the floor all night and decided he couldn't take that responsibility, so he called off the appointment. I don't know whether it was I or not but I assume it was, because Puccini did call off the appointment.

But the general reports were encouraging, and Sessions studied some harmony during the summer before his entrance into Harvard, passed the harmony exam, and enrolled in Archibald Davison's counterpoint course. During his junior year, Harvard composer Edward Burlingame Hill strongly encouraged Sessions to plan on further studies in Europe, with Ravel, after graduation. But the year was 1914, and study in Europe soon was clearly out of the question. So he went, instead, to Yale, where he worked with Horatio Parker; there he wrote the first movement of a symphony as his thesis and won the major

composition prize. After leaving Yale, he began to teach at Smith College, intending to complete his symphony there. The later movements gave him considerable difficulty, and, realizing that he needed more teaching, he began to work his way through Cherubini's *Counterpoint* and d'Indy's *Cours de Composition*. But the most fateful connection was with Ernest Bloch, who had recently arrived in the United States. Sessions wrote to him in New York, asking for his advice on the unfinished symphony.

> I went down to see Bloch in a state of terrific enthusiasm; he treated me quite roughly. He sat me down at the piano and made me play the first movement of my symphony, and then he stood behind me and shouted the names of all the composers that I was influenced by. It happened that I knew that I was influenced by these composers so that, although I was a little disconcerted, I wasn't really fazed by it. It finally got so that I joined in with him just to show him what the situation really was. Then he sat me down afterward and said, "Look, after all, every young man is influenced by other composers. But the important thing is that *you* must be there too. Now, you must make a big resolution: give up the symphony and work very hard for two years. And in two years you'll be able to do anything you want."
>
> In order to get me started we analyzed the first eight measures of Opus 2, No. 1 of Beethoven, the F minor Sonata. And I must say that these ten or twenty minutes or however long it took to go through this were about the most important thing in my whole musical education, because of the way Bloch went at this. There was nothing very startling about it; but just showing how one thing led to another, how these harmonies, simple as they were, built up to an important rhythmic point, how the bass line went up the scale, how the motifs got shorter as the climax is approached—all this made sense for the first time. And I really, literally, thought to myself, "All that harmony that I studied does make sense after all."

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Sessions spent two more years teaching at Smith and taking occasional lessons with Bloch. Then, in 1921, he became Bloch's assistant at the Cleveland Institute of Music. It was about that time that Stravinsky's *Petrushka* and *Rite of Spring* were published. Those two scores, and the works of Bloch, strongly influenced the style of Sessions's earliest major work, the one that is still most frequently performed and recorded: *The Black Maskers*, composed originally as incidental music for a production of Leonid Adreyev's expressionist drama at Smith College, and later expanded into an orchestral suite.

*The Black Maskers* established the young composer's reputation and was largely responsible for the first of a series of grants and prizes that allowed him to live and work for the next several years in Florence, Paris, and Berlin. In the meantime he composed his First Symphony (a totally different work from the score he had shown to Bloch), which was given its premiere in Boston by Serge Koussevitzky in 1927. His name lent prestige to the Copland-Sessions concerts, a wide-ranging series of concerts of new music held in New York and London for a few years beginning in 1928. And when he returned to the United States in 1933, he began a distinguished teaching career, spent mostly at Princeton University from 1935 (except for seven years at the University of California at Berkeley) until his retirement in 1965; he continues teaching to this day at Juilliard. Given the reputations and range of students who have studied with him—Leon Kirchner, Andrew Imbrie, Milton Babbitt, David Diamond, Hugo Weisgall, Vivian Fine, Earl Kim, Edward T. Cone, Miriam Gideon, Donald Martino, John Harbison, Fred Lerdahl, Ellen Taaffe Zwilich, and Peter Maxwell Davies among them— it is clearly not hyperbole to claim Sessions as the most important American teacher of composition of the last half-century. And given his own electric response to Bloch's comments on the Beethoven sonata so





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long ago, it is not at all surprising to find him using the same approach, opening up his students' perceptions with his comments on a Beethoven sonata, a Haydn string quartet, or a Bach organ work. In recent years, at Juilliard, he has also offered a semester-long course devoted to an intensive study of a single, favorite work.

At the beginning of his career, Sessions's music showed most clearly the influence of Stravinsky, which put him on one side of the "great divide" of twentieth-century composition. But very gradually, over a period of years, his work approached the twelve-tone system, which he finally adopted in his late fifties (rather to his own surprise). And yet it is important to remember that the choice of "system" is less significant than the musical intelligence behind it. His music has always been dense and highly active, filled with such a rich lode of detail that it cannot possibly be taken in at the first hearing. Sessions himself has addressed this aspect of his work in an essay disarmingly titled "How a 'Difficult' Composer Gets That Way." After recalling a remark of Einstein's to the effect that everything should be as simple as it can be, but not simpler, he confesses:

> I would prefer by far to write music which has something fresh to reveal at each new hearing than music which is completely self-evident the first time, and though it may remain pleasing makes no essential contribution thereafter. Naturally I do not try to write either kind—how can one? I try only to put into each work as much of myself as possible. It is very hard to put into words what this means. One is fully identified with the work, possessed by it, living in the world which makes the work for one, and trying to bring it into being. When one is finished, one loses this particular sense of identity. One's work becomes, as it were, an objective fact.

At the same time, he has always sought "the long line," a carefully planned continuity of musical gesture, built of complex interactions of tension and release that run from the



beginning of the piece to the end, subordinating each detail, however attractive or striking it may be, to the shape and effect of the whole.

Sessions is one of those relatively rare composers who seems to have more and more to say as time goes on. His early reputation, substantial as it was, was based on an extraordinarily small oeuvre. Since the composition of his Sonata for unaccompanied violin (1953), his first work to make extended use of twelve-tone principles, he has continued to turn out one or two major compositions a year. No fewer than seven of his nine (to date) symphonies were composed after the age of sixty; the Third Symphony, earliest in this series, was commissioned by the Boston Symphony Orchestra for its seventy-fifth anniversary. During this last quarter-century, he has also completed his opera *Montezuma* (which was begun in 1947 and finished in 1963) and composed his third piano sonata, a concerto for violin, cello, and orchestra, a rhapsody for orchestra, and the hour-long cantata *When Lilacs Last in the Dooryard Bloom'd,* as well as numerous smaller works. And he is currently at work on another opera, *The Emperor's New Clothes.*

Now eighty-five years old, Sessions has been honored with special frequency in recent years. In 1968-69 he was the Charles Eliot Norton lecturer at Harvard. Having been overlooked by the Pulitzer Prize committee for many years, he was finally, and justifiably, awarded a belated special citation for lifetime achievement in 1974. In the spring of 1977 the Boston Symphony bestowed on him its Horblit Award, designed to recognize major career achievement, when he was here for performances and a recording of his cantata. But most important, he is still active as an inspiring teacher and, especially, as a composer of vision.

—Steven Ledbetter

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*The following note on the Concerto for Orchestra has been provided by the composer:*

This piece represents, first of all, an expression of gratitude for all that the Boston Symphony Orchestra has meant to me since I first heard it almost exactly seventy years ago. At that time I was fourteen years old, and for four seasons I was not only a subscriber and regular attendant at the Saturday evening concerts, but often attended the Friday afternoon ones as well. These were my first experiences of orchestral music, aside from two or three operatic performances which I had heard. Later, beginning in 1927, the Boston Symphony gave me a number of memorable performances of my own music, two of which [the First Symphony in 1927, and the Third in 1957, the latter composed for the orchestra's seventy-fifth anniversary] were premieres. I have often said that the orchestral *sound* of the Boston Symphony as I first heard it impressed itself on my musical memory and strongly affected my own style of orchestral writing.

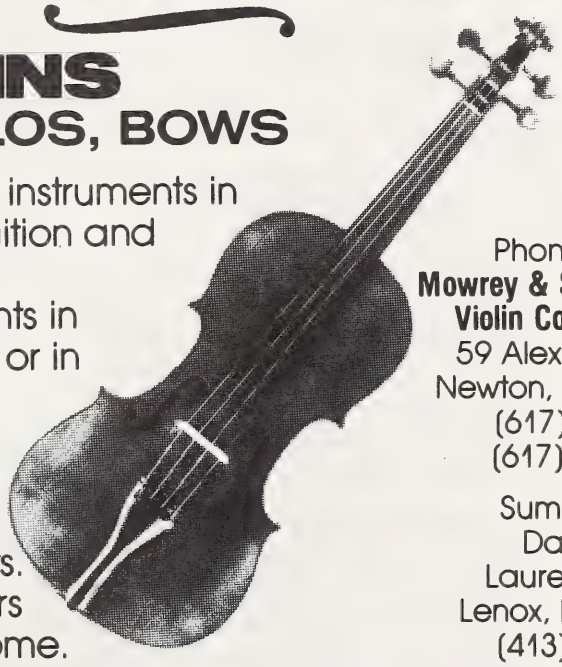
In this Concerto I wished to pay tribute not only to the orchestra as a whole but also to its various groups. Thus, in the first section, alternately playful and lyrical, the woodwinds play a very prominent role; this is followed by a slow section, introduced by a passage on the trumpet which rises from a low B through nearly two octaves to a high A-flat. In this part, a solemn Largo, the brass instruments play the main role, beginning with the trombone, answered in turn by the horn and the trumpet. A contrasting middle section extends the register by introducing the high woodwinds and more movement. After a climax the music of the previous Largo returns and gradually reaches the largest of the climaxes, which subsides as the trombones once more sound the A and G-sharp with which the movement began. A trumpet call, a little like the one which introduced the first of the three sections, introduces the final section, which is festive in character. A short concluding statement, three phrases long, brings the piece to a quiet end.

—Roger Sessions


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## About the First Performance . . .

*Seiji Ozawa and the Boston Symphony Orchestra gave the first performances of Roger Sessions's Concerto for Orchestra, one of twelve works commissioned by the Boston Symphony Orchestra for its centennial, this past 23 and 24 October 1981 in Symphony Hall, on a program with Beethoven's Ninth Symphony. The following reviews appeared soon after those performances:*

### Andrew Porter in The New Yorker, 9 November 1981

Among the works the Boston Symphony Orchestra commissioned to mark its fiftieth anniversary, in 1931, were Stravinsky's Psalm Symphony and Prokofiev's Fourth Symphony. Among those it commissioned to mark its seventy-fifth, in 1956, was Roger Sessions' Third Symphony. This year's centennial commissions range widely, and the celebrations continue into 1985. Peter Maxwell Davies' Second Symphony appeared earlier this year. Michael Tippett's full-evening oratorio "The Mask of Time" is planned for 1984. Roger Sessions' Concerto for Orchestra had its first performance on October 23rd.

Sessions will be eighty-five next month. His concerto is the work of a great composer at the peak of his powers. It lasts about fifteen minutes, is for large orchestra, and is in three linked sections: Allegro, Largo, and Allegro maestoso . . . There are no specifically string episodes, although when the strings do carry the burden of the argument for a few measures the effect is beautiful. They join in tuttis but otherwise seldom play all together. Divisions of the family contribute individual lines to the texture and at times support the winds with doubling or by shaping a new melody culled from the notes of various wind parts. Sessions' Concerto for Orchestra is not at all like Bartók's Concerto for Orchestra (which was also composed for the Boston Symphony, in 1943). Instead of sharp-cut, distinct, contrasting movements and the effect of spotlights playing upon now one part of the platform, now another, there is a single, intricate, poetic span. One ascends it with animated tread, moves with slow wonder across the central reach, speeds pace again toward its close, and at the end pauses for a moment, quietly rapt, to consider both the journey made and the realms to which it may lead.

Seiji Ozawa conducted the Boston performances (and recording) of [Sessions' cantata "When Lilacs Last in the Dooryard Bloom'd"] in 1977, and so may be counted something of a Sessions champion . . . The performance of the concerto was, I thought, conscientious rather than idiomatic. The details hadn't yet fallen into place. Not all the melodies *sang* . . . But then performers and listeners alike need to find their way into Sessions' music. Later Boston performances—if ever the orchestra does play the concerto again—will surely reveal a work still more eloquent and exciting. And other conductors, other orchestras will surely take up with enthusiasm a piece so vigorous, so beautiful, and—for listeners, at least—so little "difficult."

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### Richard Dyer in the Boston Globe, 24 October 1981

Tucked away in a corner of the Boston Symphony Orchestra's centennial celebration was the event by which it will be remembered, the world premiere of a "Concerto for Orchestra" by one of America's great composers, Roger Sessions. He began this new work in 1979 and completed it last August; the BSO commissioned it for an occasion, and Sessions fashioned it to endure . . .

This new Concerto is a tribute not only to the Orchestra as a whole, but to its sections and its soloists; beyond that it is the homage of a master to the sounds of instruments and instrumental choirs, and to the ways they can combine to make the sounds of a great orchestra, and continue the discourse of music. In the course of its quarter-hour, the concerto rings all the changes—there are brilliant solos, and eloquent ones, and small ensembles, and radical juxtapositions of larger ones; the sounds of all of them are a tribute to the capaciousness of Sessions' imagination and to the precision of his ear.

But the important thing is the *substance* of the music and its eloquence and variety—it is by turn festive and lyrical, playful and noble, and it ends with a hymn that fades into beauty and mystery (an unusual sonority of oboe, clarinet, horns, and tuba ebbs into the silence). And the music proceeds not from effect to effect, from excitement to excitement (though excitement is part of it), but in complex but spacious paragraphs of logic and feeling

towards the unasked, unanswered question at the end. Few composers in the history of music have, like Sessions, been active at 85 (Schuetz, Vaughan Williams), and fewer still have at that age composed music on this scale, music this characteristic of lifelong interests and aspirations, music that remains both a kind of summation, journey done, and a continuing voyage of exploration.

The performance had moments of majesty and of magic, and some jagged edges too—it could hardly be otherwise, since this has been an exceptionally busy time for the orchestra and the music director. After the close, the composer movingly made his progress to the front of the hall through a standing ovation.

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## Annalyn Swan in Newsweek, 2 November 1981

Scheduling a Roger Sessions première last week—one of twelve new works commissioned for [its] centennial—was one of the most dramatic gestures the BSO could make to contemporary American music. At nearly 85—his birthday is Dec. 28—Sessions is perhaps the most respected and formidably difficult of living American composers. As much a philosopher and scholar as a composer, he has been more discussed over the years than performed. His music, based loosely on the tone row since the early '50s, is beautifully crafted and polished, with a lyrical intensity and elegiac flavor reminiscent of Mahler that is immediately recognizable. At the same time, his music is often so complex, austere and unbending that it seems, as Aaron Copland once wrote, "as if the pieces . . . dared you to like them."

**Autumnal:** Sessions's new work, a "Concerto for Orchestra," is happily one of his most approachable. Autumnal and melancholic, the concerto seems composed in shades of gray. Except for a few arid patches, however, it is a lovely, luminous gray, highlighted by long musical lines, soaring solos and marvelously varied orchestral colors. Trumpets ride gloriously over the strings; floating flute lines alternate with sad, slow songs by a solo trombone. "I felt that I owed the Boston Symphony something," says Sessions. "I went to hear the BSO twice a week when I was an undergraduate at Harvard, and over the years they have played a number of my works." In many ways, his concerto turned out to be the most touching centennial tribute of all.

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SESSIONS — Concerto for Orchestra
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**Gustav Mahler**
*Lieder eines fahrenden Gesellen (Songs of a Wayfarer)*



*Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He began writing the poems that became the basis of the* Songs of a Wayfarer *in December 1883 and completed the music, for voice and piano, by January 1885. We have no first-performance date for this version, though there was surely at least a private reading. Mahler apparently never orchestrated the cycle until there were prospects of an orchestral performance. Then he worked out at least two complete versions, in the early 1890s, before he allowed the work to be performed. The premiere took place in Berlin, under the composer's direction, on 16 March 1896; the singer was bass Anton Sistermans. Karl Muck led the first Boston Symphony Orchestra performance of the* Wayfarer *Songs in February 1915; tenor Paul Draper was the soloist. Contralto Eunice Alberts has sung the cycle with Richard Burgin conducting, and contralto Maureen Forrester with Charles Munch. Baritone Hermann Prey sang the most recent performances, in February and March 1969, with Erich Leinsdorf. The orchestral accompaniment is scored for three flutes (third doubling piccolo), two oboes (second doubling English horn), three clarinets (third doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, timpani, triangle, glockenspiel, bells, harp, and strings.*

In 1883 the twenty-three-year-old Mahler was an impatient, occasionally insubordinate second conductor at the opera house in Kassel. Not for the last time in his distinguished career as opera conductor, he became infatuated with one of the sopranos on the company roster. To what degree his love was returned is not entirely clear; certainly Mahler spent many anguished hours of doubt, passing his fears along in letters to one of his best friends, Friedrich Löhr. He was always supremely discreet about his amours, however, and never once mentioned the lady's name in writing. We only know who she was because Löhr, to whom Mahler had unburdened his heart when they were spending holidays together, used it in writing back to him. The lady in question was one Johanna Richter, a new member of the company, about two years younger than the composer.

Johanna Emma Richter never had a career of more than mediocre success. She was offered a contract with the Kassel opera after appearing as a guest artist there in spring 1883. She left after four years and, throughout her singing career, rarely stayed longer than that in any one place. She finally retired from the stage about 1906 and earned her living thereafter giving singing lessons and recitals. She lived at least until 1943 (when she was in Danzig, or, as it is called today, Gdańsk), but there is no indication that she ever married, nor do we have any way of knowing whether she herself was aware of her role in inspiring Mahler's earliest masterpiece.

In August 1884, soon after returning from his vacation with Löhr, Mahler wrote to his friend, "I have seen her again, and she is as enigmatic as ever! All I can say is: God help

me!" By the beginning of 1885 things were no clearer as far as Mahler was concerned. He sent the following New Year's letter to Löhr:

> My dear Fritz,
>
> On this morning of New Year's Day let my first thoughts be devoted to you. It was a strange way indeed that I spent the first minutes of this year. Yesterday evening I was alone with her, both of us awaiting the new year's arrival almost without exchanging a word. Her thoughts were not bent on the present, and when the bell chimed and tears gushed from her eyes, it overwhelmed me that I, I might not dry them. She went into the adjacent room and stood for a while in silence at the window, and when she returned, still weeping, the nameless grief had risen up between us like an everlasting partition-wall, and there was nothing I could do but press her hand and go. As I came out of the door, the bells were ringing and the solemn chorale resounded from the tower.
>
> Ah, dear Fritz—it was all as though the great director of the universe had meant to stage manage it perfectly. I wept all through the night in my dreams.
>
> My signposts: I have written a cycle of songs, six of them so far, all dedicated to her. She does not know them. What can they tell her but what she knows. I shall send with this the concluding song, although the inadequate words cannot render even a small part.—The idea of the songs as a whole is that a wayfaring man, who has been stricken by fate, now sets forth into the world, travelling wherever his road may lead him.

It is most unlikely that the "song" Mahler sent his friend was anything other than the text alone. The process of setting four of the six texts to music occupied a good part of the next year. The earliest version was for voice with piano accompaniment, but it is very unlikely that Mahler thought of this as anything other than a draft of a work, and not a completed composition. The earliest manuscript of the score is headed by the words (here translated):

Tale of a "wayfarer" in 4 songs
for low voice with orchestral accompaniment
by Gustav Mahler
Piano reduction for 2 hands

Though the words "piano reduction" suggest that an orchestral version existed from which the piano part was prepared, it is more likely that Mahler had not yet gotten around to working out a full score. There are, in fact, a number of differences between this early version and the final score, including the fact that the two inner songs of the cycle appear in different keys than they finally assumed. So the early version was in several respects a work-in-progress, one that remained unheard—at least in public—for a decade. Mahler did not, it seems, begin orchestrating the cycle until after he had finished the First Symphony, and probably the Second and a good part of the Third as well. He was thus no orchestral neophyte when he did undertake the *Wayfarer* Songs. The First Symphony contains a number of passages that quote material from the song cycle, but it now appears as if the symphony was the place where they were first treated in any kind of orchestral guise. Early in the 1890s—almost certainly between 1891 and 1893—he completed a version of the songs in full score, but he neither published nor performed it. Apparently he was still determined to polish and refine the orchestral colors—and that was exactly what he did, probably during 1894 and 1895. The earlier version survives in a still unpublished manuscript that Mahler gave in 1895 to a lawyer friend, Hermann Behn; it was almost totally overlooked until Donald Mitchell analyzed it for the second volume of his Mahler study and discovered that it reveals, almost measure-by-measure, the process through which Mahler changed orchestral colors, clarified lines, and reduced

everything with brilliant economy, so that every note "tells," and each notational detail specifies quite precisely the way Mahler wanted the instrumentalists to articulate the musical lines.

A few paragraphs ago I referred to the *Songs of a Wayfarer* as Mahler's earliest masterpiece. But from the extended chronology of its composition and elaboration, it is clear that the final, masterful version we know today is not an "early" work at all, but rather more a "middle" work. Why the delay? There is no easy answer to this question. It is possible (though not quite definitely established) that the second song, at least, was performed in Prague, with piano, as early as 20 April 1886, but Mahler seems to have been in no hurry to accomplish the final transmutation of the score into orchestral garb. Donald Mitchell suggests—purely as a working hypothesis—that Mahler consciously put off finishing the *Wayfarer* Songs, even in a sense "suppressed" them, because of the fact that he was using the same material in his First Symphony, for fear that he would be reproached as a "song-symphonist"—a charge that was, indeed, leveled at him in any case. Be that as it may, we can now hear the symphony as a symphony and the song cycle as a song cycle, appreciating the qualities of each and the changes Mahler wrought in the material that they share.

*Lieder eines fahrenden Gesellen* is a deeply affecting contribution to that very German tradition—going back in music to Schubert's *Winterreise* and in literature still farther—that the young man who is unlucky in love must wander the wide world, finding in all the brightest and freshest of natural beauties reminders of his lost sweetheart and of his misery, which periodically bursts beyond the bounds of control, finally to achieve some kind of consolation in rest or oblivion or death.

—S.L.

Texts for the *Wayfarer* Songs begin on page 39.

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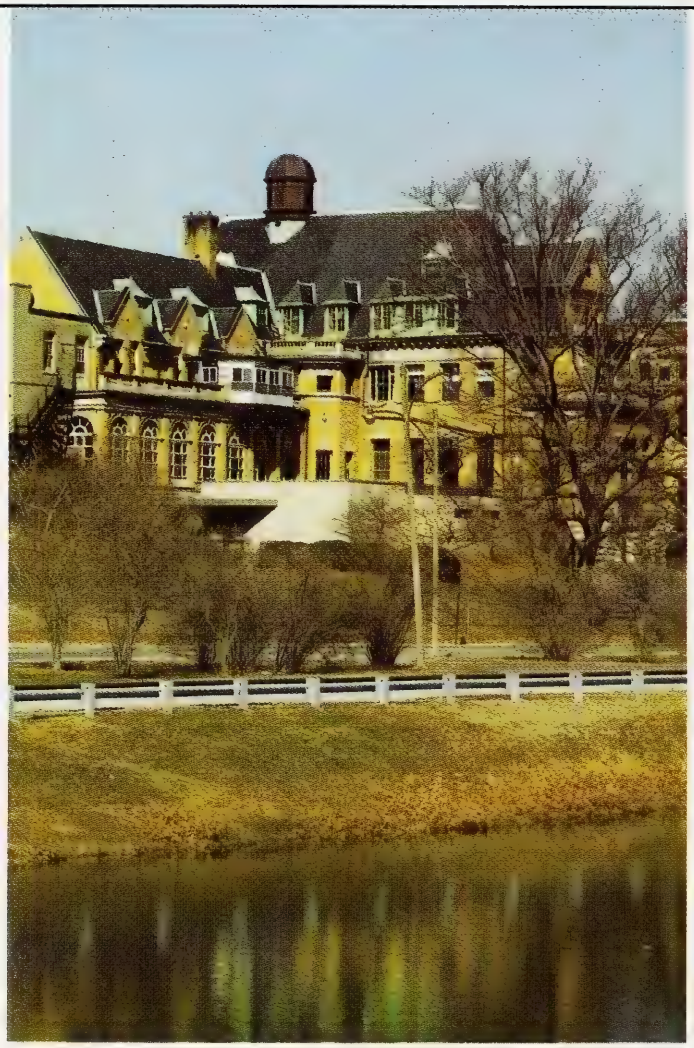

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dunkles Kämmerlein,
Weine! wein'! Um meinen Schatz,
um meinen lieben Schatz!

Blümlein blau! Blümlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süss! Vöglein süss!
Du singst auf grüner Heide
"Ach! wie ist die Welt so schön!
Ziküth! Ziküth!"

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
denk' ich an mein Leide!
An mein Leide!

When my sweetheart marries,
happily marries,
it will be a sad day for me!
I shall go into my little room,
my dark little room,
and weep, weep for my sweetheart,
for my dear love!

Blue flower, blue flower,
do not fade, do not fade!
Sweet bird! Sweet bird!
You sing on the green meadow
"Ah! How lovely the world is!
Chirp! Chirp!"

Do not sing, do not blossom,
Spring is past!
All singing is over!
In the evening, when I go to sleep,
I think of my sorrow,
of my sorrow!

**Please turn the page quietly, and only after the music has stopped.**




*The title-page from the first edition of Mahler's "Wayfarer" Songs*

## Ging heut' Morgen über's Feld

Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing,
Sprach zu mir der lust'ge Fink:
"Ei, du! Gelt?
Guten Morgen! Ei, gelt? Du!
Wird's nicht eine schöne Welt?
Schöne Welt? Zink! Zink!
Schön und flink!
Wie mir noch die Welt gefällt!"

Auch die Glockenblum' am Feld
hat mir lustig, guter Ding',
mit den Glöckchen, klinge, kling,
klinge, kling,
ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt?
Schöne Welt? Kling! Kling!
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!
Heia!

Und da fing im Sonnenschein
gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann!
Im Sonnenschein!
Blum' und Vogel, gross und klein.
"Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt?
Ei, du! Gelt?
Schöne Welt!"

Nun fängt auch mein Glück wohl an!
Nun fängt auch mein Glück wohl an!
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

This morning I went over the field,
dew was still hanging on the grass,
The merry finch spoke to me:
"Ah, is it you?
Good morning! Hey, you!
Isn't it a beautiful world?
Beautiful world? Chirp! Chirp!
Beautiful and alive!
How the world pleases me!"

Even the bluebells in the field
had a merry song for me,
with their bells—ting-a-ling!
ting-a-ling!
ringing out their morning greeting:
"Isn't it a beautiful world?
A beautiful world? Ting-a-ling!
Ting-a-ling! Beautiful thing!
How the world pleases me.
Hola!"

And then in the sunshine
the world began to sparkle;
Everything, everything gained tone and color
in the sunshine!
Flower and bird, large and small.
"Good day! Good day!
Isn't it a beautiful world?
Hey, you? Am I right?
Hey, you? Am I right?
Beautiful world!"

Now, perhaps, my happiness will begin.
Now, perhaps, my happiness will begin.
No, no! I am sure of that—
my life can never, never blossom!

## Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
in jede Freud' und jede Lust,
so tief! so tief!
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh'
nimmer hält er Rast!
Nicht bei Tag,
nicht bei Nacht, wenn ich schlief!
O weh! O weh! O weh!

I have a glowing dagger,
a dagger in my breast,
alas! alas!
It cuts so deeply
into every joy and every happiness,
so deeply! So deeply!
It cut so painfully and deeply!

Ah, what an unwelcome guest it is!
Ah, what an unwelcome guest it is!
It never grants me peace,
never grants me rest!
Not by day,
not by night, when I would sleep!
Alas! Alas! Alas!

Wenn ich in den Himmel seh'
seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wenn ich im gelben Felde geh',
seh' ich von fern das blonde Haar
im Winde weh'n!
O weh! O weh!
Wenn ich aus dem Traum auffahr'
und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt' ich läg' auf der
schwarzen Bahr',
könnt' nimmer, nimmer die Augen
aufmachen!

When I look into the sky,
I see two blue eyes!
Alas! Alas!
Whenever I go into the golden fields,
I see from afar her blonde hair
blowing in the wind!
Alas! Alas!
When I start up from my dreams
and hear her silvery laughter ringing,
Alas! Alas!
I wish I were lying on the
black bier,
never, never to open my eyes again!

**Die zwei blauen Augen von meinem Schatz**

Die zwei blauen Augen von meinem
Schatz,
die haben mich in die weite Welt
geschickt.
Da musst' ich Abschied nehmen
vom allerliebsten Platz!
O Augen blau, warum habt ihr mich
angeblickt?
Nun hab' ich ewig Leid und Grämen!

My love's two blue eyes

have sent me forth into the world.

I had to bid farewell
to the place I loved the most!
Oh, blue eyes, why did you ever look at
me?
Now I have eternal pain and torment!

Ich bin ausgegangen in stiller Nacht,
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Ade! Ade!
Mein Gesell' war Lieb' und Leide.

I left in the stillness of night,
across the dark heath.
No one said farewell to me.
Farewell! Farewell! Farewell!
My companions were love and sorrow.

Auf der Strasse stand ein Lindenbaum,
da hab' ich zum ersten Mal im Schlaf
geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich
geschneit—
da wusst' ich nicht wie das Leben
tut,
war alles, alles wieder gut!
Ach, alles wieder gut!
Alles, Lieb' und Leid,
und Welt, und Traum!

On the street stood a linden tree,
where I rested in sleep for the first
time!
Under the linden tree,
which snowed its blossoms over me—

then I no longer knew what life does—

everything was good again!
Oh, everything good again!
Everything—love, and sorrow,
and the world and my dreams!

—Gustav Mahler

—Translations by S.L.

**Please withhold applause until the music, which ends quietly, has stopped.**

## More . . .

In addition to his fine article on Mozart in The New Grove, Stanley Sadie's *Mozart* (Grossman, also paperback) is a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback). Donald Francis Tovey's analysis of the *Linz* Symphony is to be found in the first volume of his *Essays in Musical Analysis* (Oxford, also paperback). The concert arias have not often been discussed at length, but there is a substantial chapter devoted to them in the aforementioned *Mozart Companion*. Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Specialists in authentic early music performance practice have now progressed beyond J.S. Bach to Mozart, and an important new series of records is in process of appearing which will contain all of the Mozart symphonies performed on original instruments by an orchestra of the precise size and physical placement of the various orchestras for which Mozart composed them (neither size nor arrangement was standardized in his day, and the music sometimes reflects the character of a given ensemble). The *Linz* Symphony is available on vol. 5 of the series; played by the Academy of Ancient Music under the direction of Jaap Schröder (Oiseau-Lyre), it provides a sound and style of Mozart playing different from anything you have ever heard. (Some people who are quite happy with the anachronistic romantic performances that are most frequently encountered find themselves very upset with the new approach; Prof. Neal Zaslaw of Cornell University, whose research was largely responsible for the musical decisions regarding the size and placement of the orchestra, has been called an *Übeltäter*—"evildoer"—by a reviewer for a German weekly news magazine! I personally find the recordings fresh and bracing.) There are several excellent recordings by modern orchestras as well: by Otto Klemperer with the Philharmonia (Angel, with the *Haffner* Symphony), by Neville Marriner with the Academy of St. Martin-in-the-Fields (Oiseau-Lyre, with the Symphony No. 39 in E flat), and by Leonard Bernstein with the Vienna Philharmonic (London, with the B flat piano concerto, K.450). Elly Ameling's recording of *"Ch'io mi scordi di te"* with pianist Dalton Baldwin in a disc of Mozart arias conducted by Edo de Waart is highly recommended (Philips), as is a collection of Mozart's concert arias sung by Margaret Price with James Lockhart playing the piano part and conducting the London Philharmonic (RCA).

There is as yet no book on Sessions (though one by Andrea Olmstead is in the works), but Edward T. Cone's long interview with him in *Perspectives on American Composers* (Norton paperback), from which some of the quotations in the program note are taken, is extremely interesting. The same volume contains a discussion of Sessions's music, necessarily much more technical, by Andrew Imbrie ("Roger Sessions: In Honor of his Sixty-Fifth Birthday") and a lengthy statement by Sessions himself on what the proper education for a composer should be ("To the Editor"). The lectures given at Harvard when Sessions held the Charles Eliot Norton professorship there in 1968-69 are published as *Questions About Music* (Norton paperback). A substantial collection of other Sessions essays on a variety of topics has been edited by Edward T. Cone (Princeton, available in paperback). The new Concerto for Orchestra, as performed by Seiji Ozawa and the Boston Symphony Orchestra, will be recorded by Hyperion records following this week's performances. Other Sessions works on recommended recordings: The suite from *The*

*Black Maskers* is available in a performance by the Eastman-Rochester Orchestra under Howard Hanson (Mercury, with works by Barber and Ginastera). His Symphony No. 3, commissioned for the BSO's seventy-fifth anniversary, was recorded by the Royal Philharmonic Orchestra under Igor Buketoff; it has long been unavailable, but recently CRI, continuing its laudable (and almost unique) policy of licensing reissues of important contemporary music recordings that other companies have decided to drop, brought it out again (along with the Lees Concerto for String Quartet and Orchestra). The cantata *When Lilacs Last in the Dooryard Bloom'd* was recorded by the Boston Symphony Orchestra under Seiji Ozawa following performances here in 1977; the performers included Esther Hinds, Florence Quivar, Dominic Cossa, and the Tanglewood Festival Chorus, John Oliver conductor (New World). Two other superb recordings of important Sessions compositions contain the Violin Concerto, played by Paul Zukofsky with Gunther Schuller conducting the French Radio Orchestra (CRI), and the Eighth Symphony and the Rhapsody for Orchestra, Fredrik Prausnitz conducting the New Philharmonia Orchestra (Argo, with works by Wallingford Riegger and Thea Musgrave).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Still going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Two of the largest Mahler projects are still torsos, though both deal extensively with the *Lieder eines fahrenden Gesellen*. Henry-Louis de La Grange's *Mahler* is an extremely detailed biographical study and will probably, when completed with a second volume, be the standard reference for the facts of Mahler's life. Donald Mitchell's perceptive and detailed study of the music runs so far to two volumes, both dealing in part with the *Wayfarer* Songs: *Gustav Mahler: The Early Years* and *Gustav Mahler: The Wunderhorn Years* (California; the latter available in paperback). Knud Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need.

Despite the fact that the text of *Lieder eines fahrenden Gesellen* was written from a man's point of view, most of the currently available recordings are by women. Frederica von Stade has recorded the cycle with Andrew Davis and the London Philharmonic (CBS), coupled with the Rückert Songs and two of the *Wunderhorn* songs. Other recommended recordings include those by Yvonne Minton with Sir Georg Solti and the Chicago Symphony (London), coupled with Mahler's Sixth Symphony, and by Janet Baker with Sir John Barbirolli and the Hallé Orchestra (Angel), coupled with the *Kindertotenlieder*. I grew up with, and still treasure, the recording of the youthful Dietrich Fischer-Dieskau with Wilhelm Furtwängler and the Philharmonia Orchestra (Seraphim, mono); Fischer-Dieskau's most recent rendition is with Rafael Kubelik and the Bavarian Radio Symphony (DG), coupled with Mahler's Fifth.

—S.L.




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## Frederica von Stade



Mezzo-soprano Frederica von Stade first appeared with the Boston Symphony Orchestra in October 1977 for performances as Beatrice in Berlioz's *Beatrice and Benedict* under the direction of Seiji Ozawa. She sang Marguerite in Berlioz's *Damnation of Faust* with Mr. Ozawa and the orchestra at the 1979 Salzburg Festival (she will return for Symphony Hall performances of that work next year), and she was most recently heard with the orchestra on the opening concerts of the 1979-80 season singing Ravel's *Shéhérazade*, subsequently recorded and recently issued along with other works by Ravel on a CBS digital disc. Ms. von Stade's countless prestigious engagements have included the 1973 gala opening of the Paris Opera under then-new director Rolf Liebermann, singing Cherubino in Mozart's *Le nozze di Figaro*, the role which also served for her Glyndebourne debut later that same season and for her Salzburg Festival debut under Herbert von Karajan the following summer. Ms. von Stade was the only American artist chosen to sing with the opera companies of Paris and La Scala on their first visits to this country; her New York recital debut in Carnegie Hall was sold out weeks in advance; and her recital programs have included music by such diverse composers as Schumann, Thomas Pasatieri, Mahler, Poulenc, and Scarlatti. Recent seasons have included performances as Charlotte in *Werther* at London's Covent Garden; her Buenos Aires debut at the Teatro Colon in Mozart's *La clemenza di Tito*; performances in that opera and a new Jean-Pierre Ponnelle production of Rossini's *La Cenerentola* in Munich; performances of *Damnation of Faust* with Sir Georg Solti and the Chicago Symphony; and recitals in New York's Alice Tully Hall, Boston, Washington, Liberty (Mo.), and New Orleans, as well as at the 1981 Salzburg Festival.

Born in Somerville, New Jersey, Frederica von Stade made her professional debut in "Beauty and the Beast" at New Haven's Long Wharf Theatre and later enrolled at the Mannes College of Music. In the three seasons following her January 1970 Metropolitan Opera debut, Ms. von Stade sang comprimario roles with that company but also broadened her experience in the United States and elsewhere, making a triumphant return to the Met on Christmas night of 1973 as Rosina in Rossini's *Il barbiere di Siviglia*. Her many recordings include albums of French and Italian opera arias for CBS; Strauss's *Der Rosenkavalier*, Massenet's *Werther*, and Rossini's (yes, Rossini's) *Otello* for Philips; Mahler's *Wayfarer* and Rückert songs for CBS; and Berlioz's *Damnation of Faust* with Solti and the Chicago for London, as well as the Ozawa/BSO Ravel collaboration for CBS mentioned above. Boston audiences can hear Ms. von Stade again in two weeks when she performs music of Scarlatti and Handel with the Brandenburg Ensemble conducted by Alexander Schneider on Friday evening, 5 February, in Symphony Hall.

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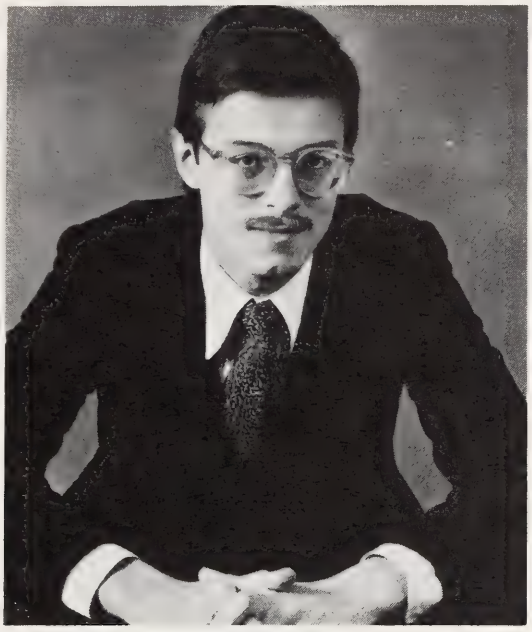
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## Peter Serkin



Peter Serkin's hallmark is versatility. He is equally acclaimed for his appearances with major symphony orchestras, as recitalist, for his chamber music performances, and as recording artist. His repertory reflects his strong interest in contemporary music. A noted performer of Olivier Messiaen's piano music, he was invited to perform the two-hour *Vingt Regards sur l'Enfant Jesus* at the Berlin Festival, in New York, on German television, and at a special Messiaen celebration in Paris, all in honor of the French composer's seventieth birthday, and his RCA recording of the work was a Grammy nominee. His set of six Mozart piano concertos recorded with Alexander Schneider and the English Chamber Orchestra was chosen by *Stereo Review* as best recording of 1976, in addition to winning a 1977 Deutsche Schallplattenpreis. In 1973 he formed the chamber ensemble *Tashi*, which, in addition to successful appearances with traditional chamber societies and at colleges and universities, became the first classical ensemble to appear at a major popular nightspot, New York's "Bottom Line," in January of 1976.

Born in New York City in 1947, Peter Serkin studied at Philadelphia's Curtis Institute of Music with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. Since his first public appearance at age twelve, with Alexander Schneider at the Marlboro Music Festival, he has appeared with most of the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as with the Amsterdam Concertgebouw, the London Symphony, the Japan Philharmonic, and the English Chamber Orchestra. For his first Boston Symphony appearance, at Tanglewood in 1970, Mr. Serkin performed the Schoenberg Piano Concerto, and he was most recently heard with the BSO playing Mozart's D major Rondo and Bartók's Third Piano Concerto in Symphony Hall last February.


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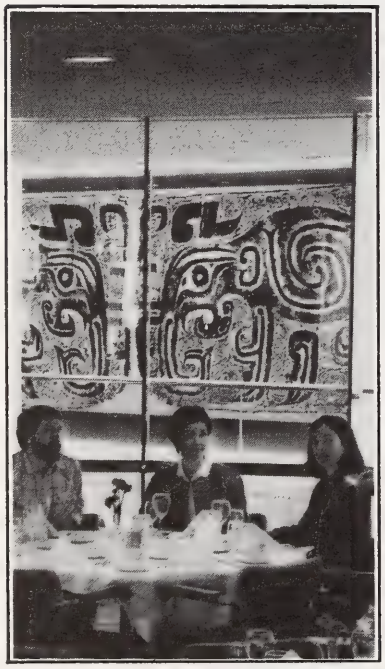



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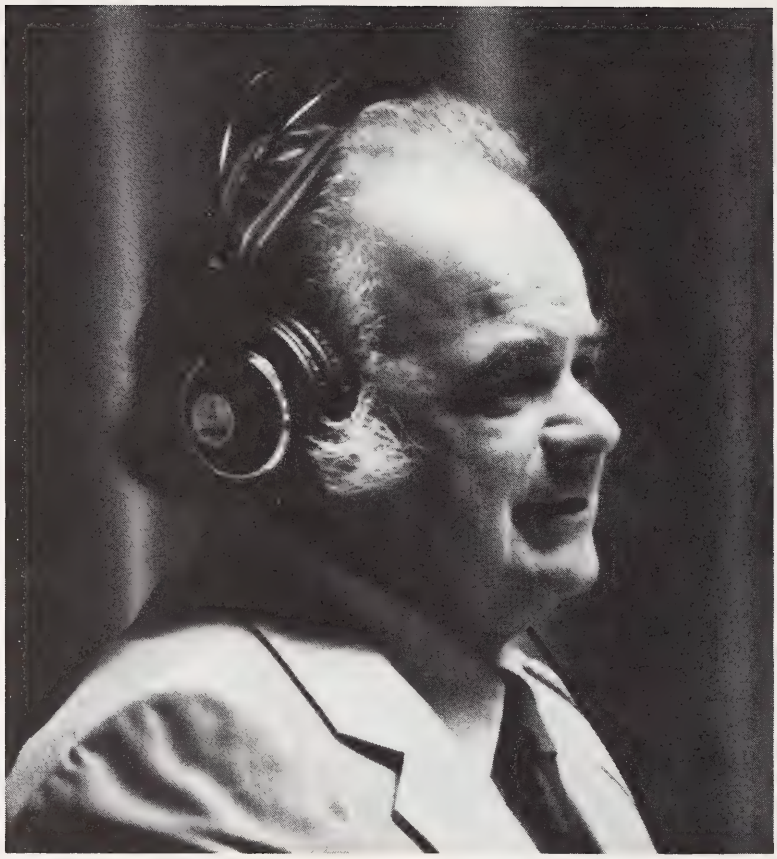
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## Coming Concerts . . .

Thursday, 28 January—8-9:55
Thursday '10' series
Friday, 29 January—2-3:55
Saturday, 30 January—8-9:55

SEIJI OZAWA conducting

| | |
|---|---|
| Handel | Concerto Grosso in D, Opus 6, No. 5 |
| Panufnik | Symphony No. 8, *Sinfonia votiva* |

(world premiere; commissioned by the Boston Symphony Orchestra for its centennial)

| | |
|---|---|
| Schumann | Symphony No. 4 |

* * * * *

Please note that Rudolf Serkin is ill and will therefore be unable to perform Beethoven's First Piano Concerto at these Thursday and Friday concerts as originally scheduled.

---

Wednesday, 3 February at 7:30
Open Rehearsal

Marc Mandel will discuss the program at 6:45 in the Cohen Annex.

Thursday, 4 February—8-9:45
Thursday 'B' series
Friday, 5 February—2-3:45
Saturday, 6 February—8-9:45
Tuesday, 9 February—8-9:45
Tuesday 'B' series

CLAUDIO ABBADO conducting

| | |
|---|---|
| Mahler | Symphony No. 3 |

HANNA SCHWARZ
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Thursday, 18 February—8-9:50
Thursday 'A' series
Friday, 19 February—2-3:50
Saturday, 20 February—8-9:50
Tuesday, 23 February—8-9:50
Tuesday 'C' series

KURT MASUR conducting

| | |
|---|---|
| Britten | Simple Symphony |
| Mozart | Symphony No. 25 |
| Prokofiev | *Classical* Symphony |
| Stravinsky | Suite from *Pulcinella* |

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THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

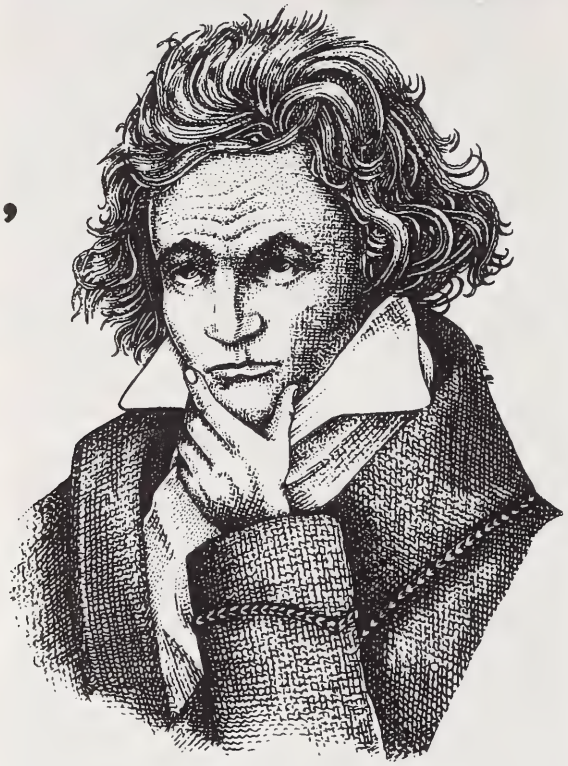
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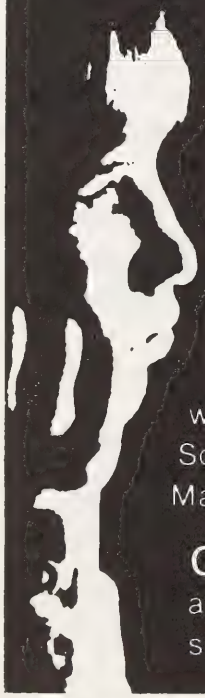
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), WMEM-FM (Presque Isle 106.1), WEVO-FM (Concord 89.1), WVPR-FM (Windsor 89.5), and WVPS-FM (Burlington 107.9). Live Saturday evening broadcasts are carried by WGBH-FM and WAMC-FM, as well as by WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), and WPBH-FM (Hartford 90.5). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.


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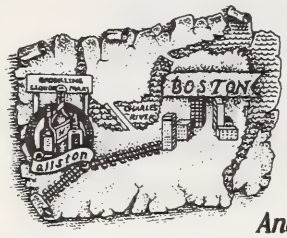
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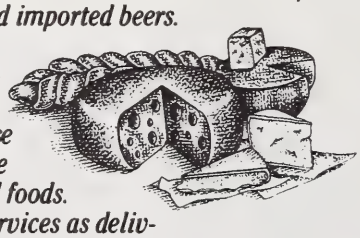



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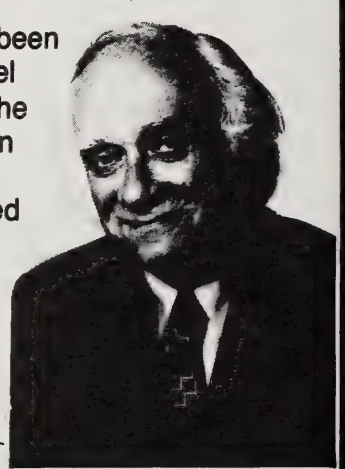
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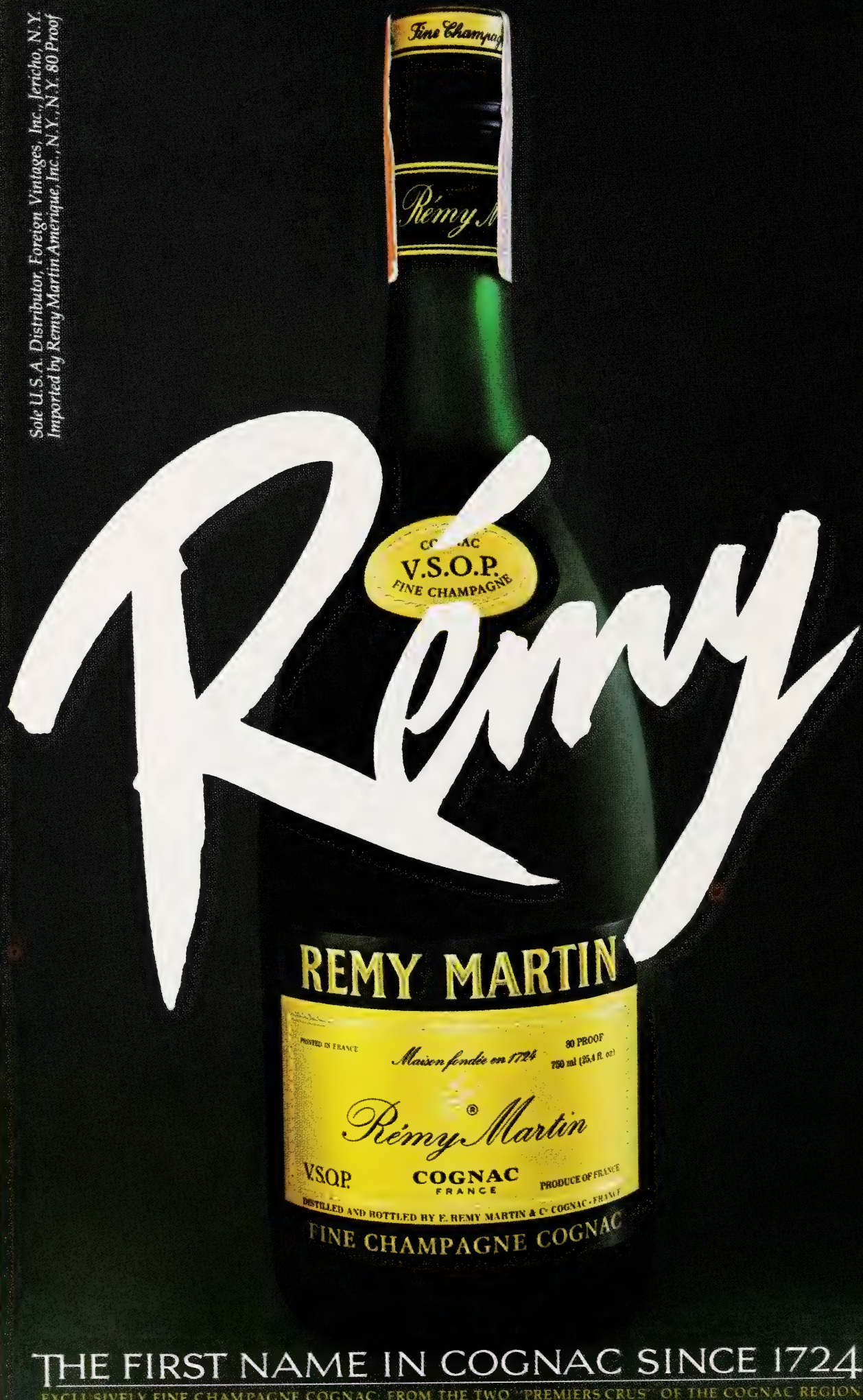


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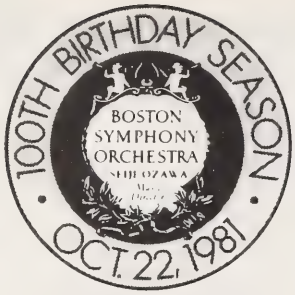
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# BSO

## A Discussion with Andrzej Panufnik

At the BSO concerts of 28, 29, and 30 January, Seiji Ozawa and the Boston Symphony Orchestra will give the world premiere of the Symphony No. 8, *Sinfonia votiva*, by the self-exiled expatriate Polish composer Andrzej Panufnik. Panufnik's symphony is one of twelve works commissioned by the Boston Symphony Orchestra for its centennial and was written between August 1980 and August 1981 as a tribute to the Polish people's struggle for freedom.

The Boston Symphony Orchestra and the Boston University School of Fine Arts will present a discussion with Mr. Panufnik, with introductory remarks by Bernard Jacobson, Director of Promotion for Boosey and Hawkes, London, on Friday, 29 January from 10:30 until noon, at the Boston University Art Gallery, 855 Commonwealth Avenue in Boston. The discussion is free of charge and open to the public.

## Share the BSO With the Kids!!

The second program of the 1981-82 Boston Symphony Youth Concerts season, Harry Ellis Dickson, Artistic Director, will feature the strings of the Boston Symphony Orchestra in Mozart's *Eine kleine Nachtmusik*, Arthur Foote's Suite for strings, and Saint-Saëns musical trip to the zoo, *Carnival of the Animals*.

The BSO Youth Concerts have a new look this season, with guest narrators, special lighting and production effects, and an innovative approach that makes concertgoing as educational as it is enjoyable.

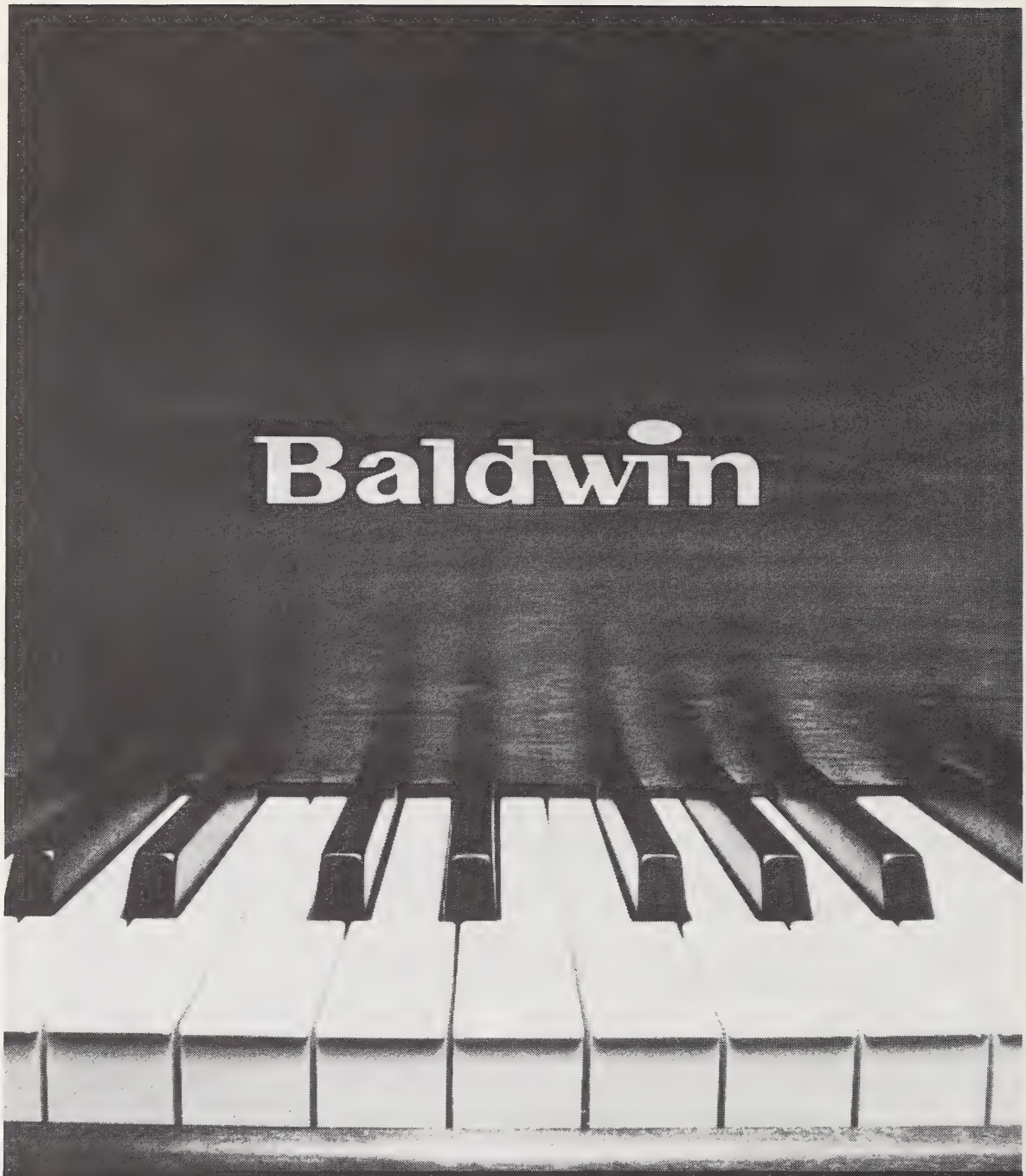
Although weekday concerts are sold out, a limited number of Saturday-morning tickets are available this year due to school budget cuts which have affected group sales. Share the BSO with the kids on either Saturday morning, 6 February at 11, or Saturday morning, 27 February at 11. Call the Symphony Hall Youth Activities Office at 267-0656 for complete ticket information.

## BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica*. Coming up on Monday mornings at 11: conductors Claudio Abbado (8 February), Kurt Masur (15 February), and Klaus Tennstedt (8 March); and, on Friday morning, 12 March at 11, pianist Misha Dichter.

## Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays from 1 October until the end of the Pops season in mid-July. The tours will be conducted for a minimum of ten and a maximum of fifty people, and groups must reconfirm 24 hours ahead of their date by calling the Friends' Office at 266-1348. Dates may be reserved by writing to Symphony Hall Tours, Friends' Office, Symphony Hall, Boston, MA 02115.




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## Junior Council Winter Membership Meeting

The Junior Council is a group of young women and men who donate their varied talents and time to fundraising efforts on behalf of the Boston Symphony Orchestra. New members are admitted three times a year. The winter membership meeting will be held on Monday, 1 February at 5:30 p.m. in the Symphony Hall Cohen Annex. This is an ideal time for those interested to hear about the many opportunities to volunteer one's skills and energies to the BSO through the Junior Council. The evening will begin with cocktails, followed by the business meeting, dinner, and an appearance by the Berkshire String Trio, which includes BSO principal second violinist Marylou Speaker, assistant principal violist Patricia McCarty, and cellist Carol Procter. The cost of the dinner meeting is $10 and reservations may be made by calling the Friends' Office at Symphony Hall, 266-1492.

## "Presidents at Pops"

A very special night at Pops, in fact a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening.

The "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats.

In addition, there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall, on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

Cost of the "all-inclusive package" is $3,000 for both events, and an early sell-out is expected. A specially designed program book is also planned, to contain advertisements to the business and professional community. "Presidents at Pops" will be a gala highlight of the 1982 season. For details and information, please contact Chet Krentzman, BSO Overseer and "Presidents at Pops" General Chairman; or Frank Pemberton, in the Development Office at Symphony Hall, (617) 266-1492.

## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




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# BOSTON SYMPHONY ORCHESTRA 1981/82

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*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

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*Mrs. David Stoneman chair*

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Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

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*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

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Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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Arthur Press
*Assistant Timpanist*

Thomas Gauger
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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

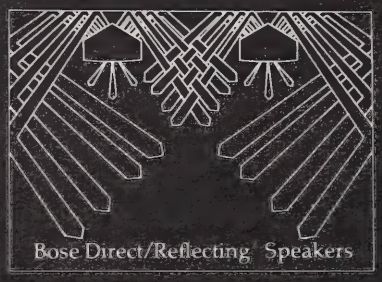


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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 28 January at 8
Friday, 29 January at 2
Saturday, 30 January at 8

**SEIJI OZAWA** conducting

HANDEL — Concerto grosso in D, Opus 6, No. 5
(American premiere given by the Boston Symphony Orchestra on 30 January 1891)
Larghetto e staccato
Allegro
Presto
Largo
Allegro
Menuet. Un poco larghetto
JOSEPH SILVERSTEIN and MARYLOU SPEAKER, solo violins
JULES ESKIN, solo cello

PANUFNIK — *Sinfonia Votiva* (Symphony No. 8)
(world premiere; commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities)
Andante rubato
Allegro assai

INTERMISSION

SCHUMANN — Symphony No. 4 in D minor, Opus 120
Ziemlich langsam (Rather slow)—Lebhaft (Lively)
Romanze. Ziemlich langsam
Scherzo. Lebhaft; Trio
Langsam—Lebhaft—Schneller—Presto

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**George Frideric Handel**
Concerto grosso in D, Opus 6, No. 5



*Georg Friederich Händel was born in Halle, Germany, on 23 February 1685 and died in London on 14 April 1759; after his naturalization as an Englishman, he generally spelled his name George Frideric Handel. He composed the D major concerto grosso on 10 October 1739, arranging much of it from the overture to his* Ode for Saint Cecilia's Day, *which he had finished on 24 September. The date of the first performance is not known, but it was almost certainly used as an intermission feature during performances of Handel's oratorios. The Boston Symphony Orchestra gave the first American performances on 30 and 31 January 1891 under the direction of Arthur Nikisch. Since then it has been performed here by Pierre Monteux, Serge Koussevitzky, and, most recently, in March 1955, Igor Markevitch. The work was originally scored for strings and basso continuo. Later on Handel expanded the score by adding two oboes; it is this later version that will be performed here. The harpsichordist at these performances is Mark Kroll.*

The years 1738-39 marked the great change in the focus of Handel's creative attention from Italian opera to English oratorio. It is true that he had produced oratorios before, almost always with signal success, but for a long time his heart remained in the opera house, despite the fact that tastes were changing in England and that few operas were popular or even understood. Even given Handel's dramatic insights and the richness of his musical invention, Baroque opera (always performed in Italian so that the London audiences could scarcely understand what was going on) remained a hothouse plant, unable to survive the rigors of competition and changes in taste. Throughout the 1730s Handel had kept writing opera, but with steadily decreasing commercial success, though often with stunning artistic accomplishment; his *Orlando*, currently revived in Cambridge by the American Repertory Theatre, came from early in that crucial decade.

But by the late 1730s, the successes were constantly dwindling at the opera house, while his oratorios—compositions in English featuring powerful choral movements that had never been possible in the opera house—were increasingly successful. Handel had moved in the direction of oratorio almost by accident, but soon even he could not overlook that it was what the new middle-class audiences wanted, and he began actively producing works in that style while at the same time still attempting to create an Italian opera that could once again win broad support.

Thus in the spring of 1738 Handel produced two operas, *Alessandro Severo* and *Serse*. The latter, a comic and romantic treatment of Xerxes, the great military hero of antiquity, was widely misunderstood and unappreciated. Though he tried a few more times in the following three years, operatic composition for him was essentially dead. But during the latter part of the same year he composed, to an English text, a musical study of power and its corruption, one of the great musical dramas of all time, the oratorio *Saul*. This was first performed in January 1739, followed a few months later by the stunning

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SHISEIDO

Photo: S. Lutiens

choral fresco *Israel in Egypt*. Though these two oratorios are quite different in character, they were united by Handel's unsurpassed sense of choral drama—which appealed to his audiences from the very beginning and has continued to do so—and by his inventive musical treatment to express texts that they could now understand, based on stories (from the Bible or classical mythology) that they all knew.

As a result of the success of these ventures, Handel's career blossomed anew, and he began planning performances of the existing oratorios as well as the composition of new ones. The performances given under his direction called for more than the oratorios, though. What drew the audience almost as much as the vocal music was the fact that Handel filled the intermissions with music, too—organ concertos (with himself as the soloist) or improvisations on the organ or concerti grossi. This explains why he turned, in the autumn of 1739, to the medium of the concerto grosso, producing no fewer than twelve concertos in the month between 29 September and 30 October. They were published the following year and were, no doubt, all introduced as intermission features at oratorio performances.

The D major concerto, No. 5 of the published set, is an expansion of the overture to Handel's setting of Dryden's *Ode for St. Cecilia's Day* ("From harmony, from heavenly harmony"), a composition of the preceding month, which was to receive its first performance on 22 November of the same year. It may seem odd that a composer should re-use the same musical ideas in two different compositions so near to one another, but we need to remember that there was no notion yet of a "standard repertory" of great compositions played over and over again in public concerts, and the composer had every reason to get as much mileage as he could out of a work which might only be heard once or twice in his lifetime. The practice of recycling compositions for different media of performance was quite characteristic of the Baroque era. We can, I think, be confident that Handel did not use this D major concerto at the intermission of performances of the Dryden *Ode*—that would have been overdoing it.

Three of the six movements—the first two and the last—come almost directly from the earlier overture (though Handel added the solo violin fanfare that introduces the concerto only in the later version); this explains the presence of a French overture—consisting of a strongly rhythmic, dotted slow movement followed by a faster fugue—in the highly Italianate form of the concerto grosso. In texture and character, Handel's inspiration is Corelli's concerto grosso set, published nearly three decades earlier. But Handel's vigor and personality, his unrivaled skill at manipulating what would be, in the hands of a lesser composer, dull formulas and making of them hearty and living music, shine throughout the entire work.

—Steven Ledbetter

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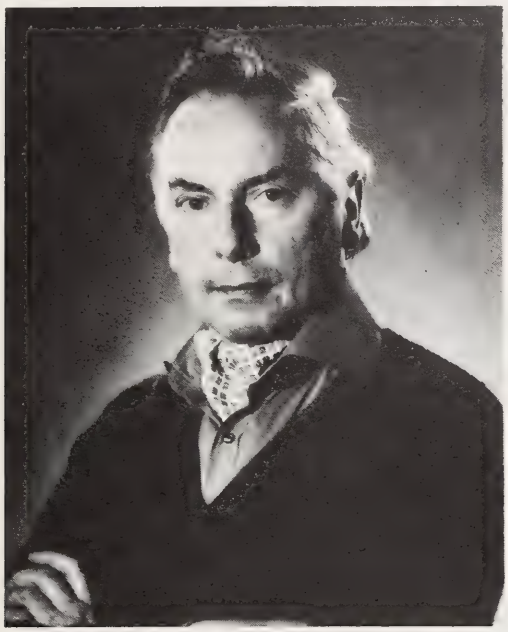


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**Andrzej Panufnik**
*Sinfonia Votiva* (Symphony No. 8)



*Andrzej Panufnik was born in Warsaw, Poland, on 24 September 1914; he left his native country in 1954 and settled in England. He lives today in Twickenham, Middlesex, and it was there that he composed his eighth symphony, entitled* Sinfonia Votiva, *between August 1980 and August 1981. The work bears the dedication "To the Black Madonna," a reference explained by the composer in his note appended to the score (and printed below), which is dated 15 August 1981. The symphony is one of twelve works commissioned by the Boston Symphony Orchestra for its centennial; these are the first performances, and the first BSO performance of any composition by Panufnik. The* Sinfonia Votiva *is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, glockenspiel, vibraphone, tubular bells, three each of triangles, cymbals, and tam-tams in small, medium, and large sizes, harp, and strings. The composer strongly recommends doubling the harp part in the second movement only with another harp placed on the opposite side of the platform from the first. That arrangement will be followed in the present performances. The duration of the* Sinfonia votiva *is about 27 minutes.*

Andrzej Panufnik grew up in a musical family. His father was a most distinguished maker of stringed instruments, and his mother, a lady of English origin, was a violinist and composer. Music was part of the family life from the first, and young Andrzej began composing—a sonatina for piano—at the age of nine. After five years of studies at the State Conservatory in Warsaw, from which he graduated with distinction, he studied conducting with Weingartner in Vienna. Later he pursued his studies further in Paris (briefly with Nadia Boulanger) and London.

At the outbreak of World War II he returned to his native Warsaw and remained there throughout all of the extraordinary difficulties suffered by its inhabitants at the hands of the Nazis on the one hand and the Soviets on the other. In that atmosphere of violently opposing forces, it was unsafe to attract the attention of either side, but under a pseudonym he wrote patriotic Polish songs and participated as a pianist in underground and charity concerts, which were forbidden. The catastrophic Warsaw uprising of 1944, when the Poles expected Stalin's army to help them throw off Nazi control, saw the Russian army slow its advance upon the city while the inhabitants of Warsaw were massacred by the Germans; this struggle in turn left the German forces depleted and unable to face the Russians, who moved in when the slaughter was finished. The event was a personal catastrophe to Panufnik as well: every note of his music composed up to that time was destroyed in the fires, and his only brother, a member of the Polish Underground, died in the fighting. Later he was to reconstruct a few of those early compositions, among them the *Tragic* Overture, dedicated to his brother's memory.

After the war, Panufnik obtained prestigious conducting positions in Cracow and

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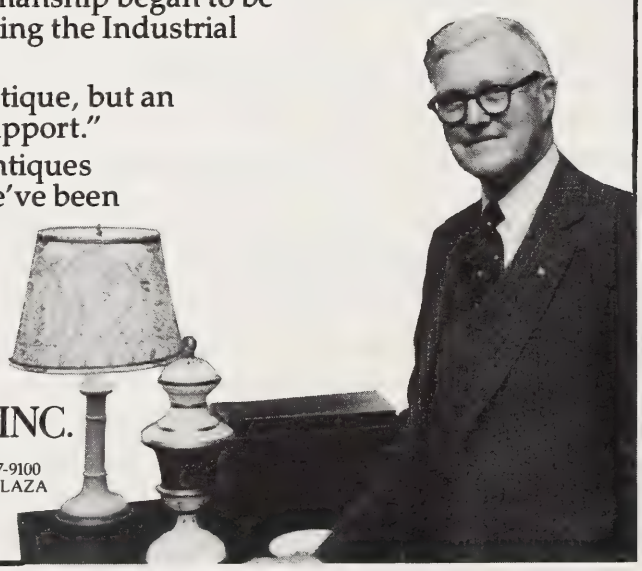
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Warsaw and once again began composing actively. The growth of socialist control of the arts in post-war Poland found Panufnik in a highly equivocal position: his music was frequently chosen to represent Poland in performances abroad, but was attacked at home as "formalist" and "alien to the great socialist era." Among these was his *Sinfonia Rustica*, one of the major works of his Polish years. Inspired by native Polish art and based, in part, on fragments of folk themes, it would seem to be highly "appropriate" for a nationalistic composition; indeed, the score was awarded the first prize in the 1949 Chopin Competition in Warsaw. But that was the time of the Stalinist crackdown on artists who were deemed to be insufficiently close to the party line, and in that same year the General Secretary of the Soviet Composers' Union decreed, "This work has ceased to exist!"

A similar fate befell the *Heroic* Overture, composed for the opening of the 1952 Olympic games in Helsinki. Panufnik had planned an orchestral work as a patriotic gesture in 1939 and created the main theme as a kind of counterpoint to a widely sung patriotic song, "*Warszawianka,*" which is not directly quoted. The announcement of the Stalin-Hitler pact of September 1939 changed the situation totally, to a scene "much more tragic than heroic," as the composer has said. He put the work aside. But in 1952 he wished once again to compose a piece that would affirm his faith in the ability of the Polish people to survive as a nation. The *Heroic* Overture was performed, as scheduled, in Helsinki, but inside Poland it was condemned as "formalistic" and "decadent," two of the terms of opprobrium most frequently used by Stalinist critics. As Panufnik himself has commented, "Perhaps the politically 'trusty' members of the jury sensed that the trumpets at the beginning came in not from the 'socialist camp'!" More and more unwilling to accept "official" intervention in the creation of works of art, Panufnik finally left his homeland in July 1954. When he was ordered home after conducting a concert in Zurich, he went instead to England, where he was granted political asylum.


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During his first years in England he conducted frequently and revised many of his earlier scores. But for the last two decades he has devoted himself almost totally to composition. His approach to musical composition is perhaps unique in our time, when composers agonize over systems and styles. Panufnik has never been a devotee of any compositional "system," and his music ranges widely in mood and character, yet there is never any doubt that it is the product of a contemporary sensibility. He admires the dictum of Alexander Pope (whose poetry he has set to music and who lived—two centuries ago—near Panufnik's own home on the Thames): "Order is Heavn's first law." His music is always carefully controlled from the outset, even planned in strict geometrical terms. But the precompositional plan does not become a straitjacket to the imagination; rather, it provides the framework within which the artist can move with complete freedom. By imposing limitations on himself he parodoxically creates the necessary precondition for a freedom of invention that will still have a perceptible unity. More and more Panufnik's music grows from the most seemingly restricted musical ideas—often no more than a figure of three or four notes, employed exclusively but with the greatest variety of treatment to obtain an extraordinary range of textures and harmonies, from the simplest to the most dense and complex.


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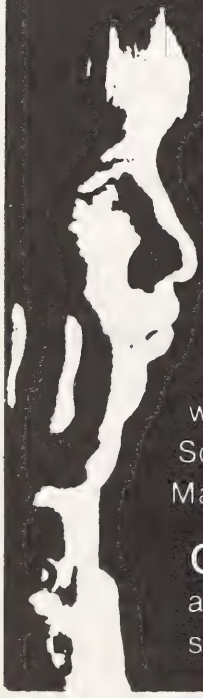
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At the same time, his music seems always to have behind it an underlying "impulse." His works are not, at bottom, mere abstract patterns, however striking may be the structural basis. They were composed with an expressive goal in mind—and even a moral goal. His music responds to the ethical questions of our day and our century. Andrzej Panufnik knows from personal experience what humankind can do at its worst; and yet his music, which has at its core a basically religious viewpoint, combines the melodic and rhythmic gestures of his native Poland with formal systems that reflect the Catholic intellectual tradition of his background, and in so doing aims to express the highest aspirations and the deepest feelings that we can know.

—Steven Ledbetter

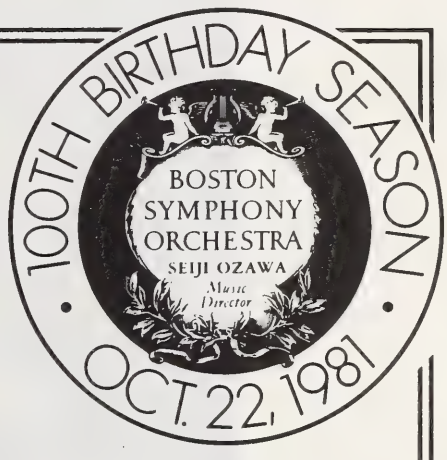
*The following note by Andrzej Panufnik, appended to the score of the* Sinfonia votiva, *bears the date 15 August 1981:*

Although my Eighth Symphony, the *Sinfonia Votiva*, is an abstract work without any programmatic content, it nevertheless carries a spiritual and patriotic message. It is a votive offering to the miraculous ikon of the Black Madonna of Częstochowa in my native Poland. This famous Madonna is said to have been painted by St. Luke on a piece of cypress wood used as a table top by the Holy Family in Nazareth. It was brought to Poland by way of Byzantium, and is still preserved at the Monastery of Jasna Gora, which is celebrating its 600th anniversary in 1982.

This picture of Our Lady of Częstochowa (as she is popularly known) is reputed to have supernatural protective powers; it has always been, and still is, the sacred symbol of Independent Poland. For many centuries she has been worshipped by the Polish people; it is to Her that they offer their prayers in times of national crisis, especially when their country is under threat from the invader.

The votive offerings made as tributes to the Black Madonna include numerous works of art and objects of great value, some given by ordinary men and women of the land, others by such famous heroes as General Kazimierz Pulaski and Tadeusz Kościuszko,

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who once fought bravely for American Independence. My *Sinfonia Votiva* is a personal offering, profoundly influenced by my deeply felt concern over the events that were taking place in Poland throughout the period of its composition. By chance I started work on this symphony in August 1980 when the shipyard workers in Gdańsk had the courage to strike in the cause of justice and human dignity. For the whole year that I took to write this work, Poland was in turmoil, and I completed the symphony as the men, women and children of the Polish cities began a series of desperate hunger marches.

As well as expressing my patriotic and spiritual feelings, the symphony is intended to show off the full splendour of the Boston Symphony Orchestra not only as an ensemble but as an assembly of brilliant individuals. Although the work is symphonic in structure it may also be regarded as a "Concerto for Orchestra," allowing the players to show not only their technical skill but also their expressive and poetic qualities.

The first movement, *con devozione*, is written in a slow but rather "rubato" pulse, of meditative and invocative character, with much warmth of feeling. Here the woodwinds introduce themselves in turn, supported by the sparse and delicate sounds of a vibraphone. Then come the principals of the string section, each one taking up the note from the last, so that the long melodic line sounds as if it is being played by one string



*The "Black Madonna" of Częstochowa*

instrument over five octaves' range—supported by a background first of harp, and later pitched percussion. Then follow the brass instruments in a similar continuous flow, this time supported by muted strings. Here again the last note of one instrument is taken as the departure of the next one. After this the different sections of the orchestra enter in various groups and juxtapositions; the movement concludes in a serene climate with eleven solo string players.

The second movement, *con passione*, is written in a very fast tempo. It is an urgent petition. The whole orchestra takes part, demonstrating both its virtuosity and its "team spirit." The movement builds up to a powerful, dramatic climax, ending with a long vibration of percussion instruments.

As *Sinfonia Votiva* is addressed to an early ikon, perhaps I felt myself like an artist of that period in my approach to its composition, using the *line*—the horizontal succession of notes—and *colour*—vertical progression of sound—as the main means of expression. The typical lack of shadows I translated by avoiding polyphony. By using symmetry and emphasising purity and clarity, I wanted to give a sense of spontaneity, intensity of feeling, transparency, directness, even maybe with a touch of naïvety, believing as I do that a work of art is not just a scientific or philosophical essay. Above all I hoped to convey the spirituality implicit in the offerings which over the centuries have been given to the Black Madonna.





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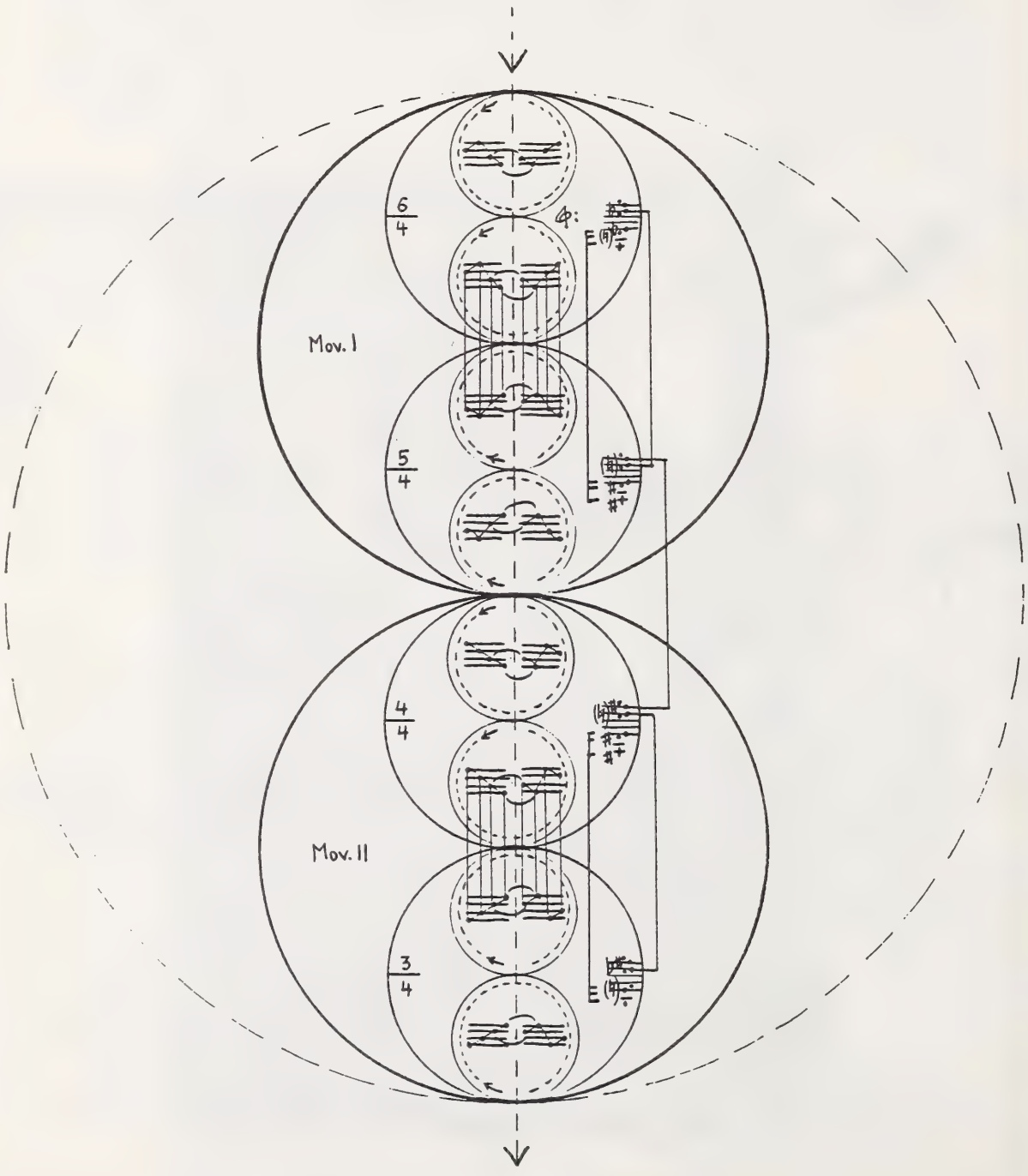
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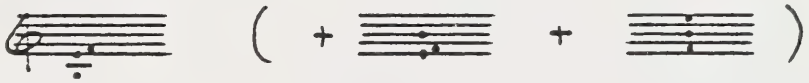
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*[The composer's program note is divided into two portions, of which the foregoing is the first, intended to convey the "impulse" that led him to compose this particular score. What follows is rather more technical, and concerns the "design" of the music, in particular the geometrical structure that served, in the composer's mind, as a backbone or framework during composition. His discussion, with the accompanying diagram, is reprinted here because of its undeniable interest for those coming to grips with Andrzej Panufnik's unique approach to music. It is not, however, intended in any sense as a guide to "hearing" the* Sinfonia votiva*; perusing the diagram with furrowed brow during the performance will not provide enlightenment. The composer hopes that you will forget all these technical details during the performance and simply* listen. *In addition, if you find such technical discussion either boring or incomprehensible, you may, with the composer's blessing, choose to read no further.—S.L.]*



As regards the structure and musical language, again with the ikon painters in mind, I designed the symphony by fitting it into a simple geometric figure, the circle, and I chose the number 8 (this being my 8th Symphony) as a guiding principal for its internal geometry. The construction of this "mother-diagram," which appears on the opposite page, is based on two large circles combined into a figure 8. Each large circle contains two medium-sized circles, which also form a figure 8. These medium circles contain a total of 8 small circles, which can also be seen as four figures of 8.

To follow the construction of this work the diagram should be read from top downwards: The two large circles represent the two movements of the symphony. The four medium circles represent the *vertical* sound structure, a harmonic fusion of four-note and three-note cells. The four-note cell is slightly transformed in each medium circle by alternating just one note. The three-note cell, perpetually transposed and with its two reflections, say:



is used as a harmonic and contrapuntal device throughout the whole symphony.

This harmonic fusion is telescoped (bringing it close to the tetrad), by lifting the triad a minor second higher between medium circles 1 and 2, and between medium circles 3 and 4. Each medium-sized circle will be seen to contain its own harmonic climate, which is further emphasized by the progressive reduction of the number of beats in each measure (6/4, 5/4, 4/4, 3/4).

The eight small circles represent the *horizontal* structure. The melodic line is composed entirely of different patterns drawn from a single tetrad (which is notated in the diagram on a four-line stave). Thus in the first half of small circle 1 (the first 1/16th of the symphony) the melodic line consists entirely of the pattern of, say: F, G, D-flat, C, constantly transposed. In the second half of small circle 1, the melodic line follows the pattern of, say: D-flat, C, F, G, which is then also constantly transposed. Mirror reflections of the tetradic patterns are used between small circles 2 and 3, and between small circles 6 and 7. The geometric concept is taken even further by the procedure of constant "circling" of the melodic line: circle 1 starts from a high register, continues through medium down to lower notes, then turns back through medium to higher notes. The same occurs in circles 2, 5 and 6. Circles 3, 4, 7 and 8 start on low notes and circle in the contrary direction.

Although the two movements of the symphony differ greatly in emotional content as well as in contrasted tempi (I. Andante rubato; II. Allegro assai), organically—and in construction—they are exactly the same, owing to the transcendental quality of the geometry and the application of an extremely strict discipline in sound organisation.

In *Sinfonia Votiva* I have faced the challenge of attempting to fuse two apparently incompatible elements: instinctive spontaneity (subject) together with purely intellectual concept and control (framework). But the structure of this work should for the listener remain an unseen skeleton holding in unity the musical material, and I hope the emotional and spiritual elements will totally dominate.

—Andrzej Panufnik

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**Robert Schumann**
Symphony No. 4 in D minor, Opus 120



*Robert Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, near Bonn, on 29 July 1856. He composed the D minor symphony in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it: not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Fourth Symphony. The first performance of this final version took place in Düsseldorf on 30 December 1852, the composer conducting. It received its American premiere in New York on 30 March 1856 at a so-called "Sacred Concert" conducted by Carl Bergmann. Boston first heard the symphony the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on 7 February 1857. Georg Henschel introduced it to the repertory of the Boston Symphony Orchestra in the second season, on 10 and 11 November 1882. Since then it has been programmed here by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Leonard Bernstein, Guido Cantelli, Erich Leinsdorf, Stanislaw Skrowaczewski, and Claudio Abbado, who led the last Symphony Hall performances in January 1970; Neville Marriner conducted it at Tanglewood in 1978. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

It is well known that Robert Schumann, in the first flush of happiness at his impending marriage to Clara Wieck, after many obstacles thrown in their path by the girl's father, embarked on his "year of song," 1840, during which he produced nearly 150 songs. The same singlemindedness appeared the following year when, with the enthusiastic encouragement of his new bride, he set out wholeheartedly on the new field of orchestral composition. He had already expressed his desire to do so upon discovering the manuscript of the *Great* C major symphony of Schubert and hearing the rehearsal for the first performance, in 1839 (long after Schubert's death); after that rehearsal he wrote at once to his fiancée:

> Clara, today I was in the seventh heaven. There was a rehearsal of the symphony by Franz Schubert. If only you had been present! It is indescribable, the instruments are men's and angel's voices, and everything is so full of life and spirit, and an orchestration defying Beethoven—and that length, that heavenly length! Like a novel in four volumes, longer than the Choral Symphony. I was utterly happy, and I would have wished for nothing but that you were my wife, and that I should be able to write such a symphony myself.

Early in 1841 he actually did write his first symphony, in B flat *(Spring)*, which was performed at the end of March and proved an instant success. Thus encouraged, he composed the first movement of what later grew into the piano concerto; a biological sport that was in essence a symphony *sans* slow movement (which he first called "Suite,"

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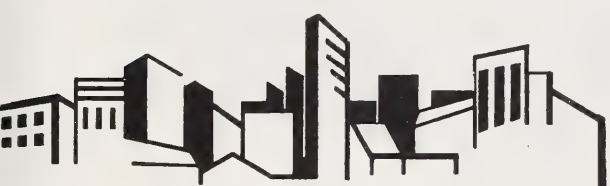
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then "Symphonette," and later published as Overture, Scherzo, and Finale); and a second symphony, in D minor. This received its first performance in December with disastrous results. Schumann withdrew the score and held it, unperformed and unpublished, for ten years. In the meantime he wrote what we now know as his Second and Third symphonies. Thus, when he returned to the D minor symphony in 1851 to undertake a complete revision, he called it the Symphony No. 4.

Actually, in its first form, Schumann had hesitated to call the work a symphony at all. The close-knit interlocking of thematic material from movement to movement, and the fact that the movements were intended to be played one after the other without pause (it was common and, indeed, expected in those days for the audience to applaud after each movement), made him hesitate to link the work with the mighty nine of Beethoven, in whose shadow he knew he was walking, so he first called it a "Symphonic fantasy," possibly with the intention of recalling Schubert's *Wanderer* Fantasy, which likewise rings the changes on a few musical ideas throughout several movements.

When he decided to rework the symphony for performance, in 1851, Schumann was living in Düsseldorf, where he conducted the orchestra that was to give the first performance of the revised piece. Appallingly ineffective as a conductor, he had learned not to trust his players with exposed solos, so in his revision (which involved writing out the score completely anew), he rewrote the orchestration totally, so as to avoid giving any woodwind or brass player an extended solo. So thoroughly did he do this, in fact, that there is only one brief passage in the entire symphony in which a wind instrument (the flute) plays without the support of some other instrument. The result, though its performance finally established the success of the symphony, has generally been deplored. The thickness of the orchestration can give an overall gray effect, especially in the fast movements, where Schumann seems to have felt most ill at ease (he changed the lyrical Romanze least in his process of revision); this may have been useful to him when conducting an orchestra on whose players he could not rely to enter at the right time, and it is absolutely perfect for an orchestra that lacks instruments here and there, but for modern professional orchestras, it has raised a series of problems. Many conductors have simply tacitly reorchestrated Schumann's score, cutting out the instruments that they deem to be superfluous; Mahler did this very sensitively, though perhaps a bit anachronistically, late in the century. Some play the final score as written, but adjust the

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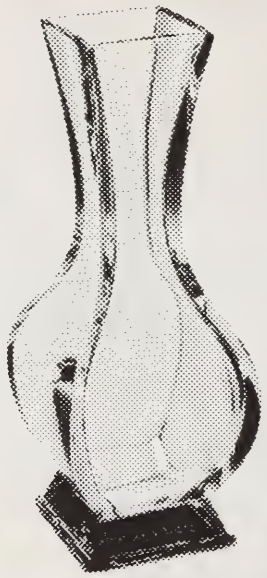
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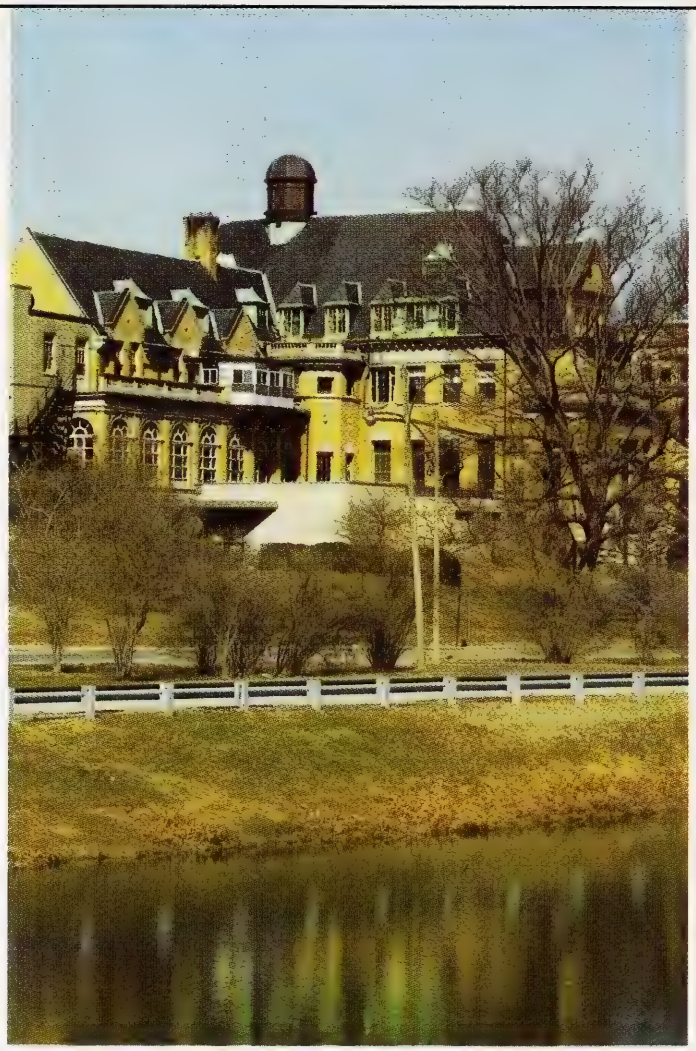

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balances by having the "superfluous" doubling instruments play much more softly than the "leading" instrument, a solution that has the virtue of retaining Schumann's score. And some conductors, beginning with Johannes Brahms, frankly prefer the earlier version of 1841. Brahms had that score published in 1891 (against the desire of his close friend Clara Schumann, who could not bring herself to believe that Robert's revision was not a complete improvement).*

The decision to get back to the earlier score is not entirely an unmixed blessing, however much one may prefer the orchestration of that version, since in 1851 Schumann made some structural improvements in the music as well which may be slight, but which are quite significant in tying the work together. Most important of these is the transition from the slow introduction to the fast main section of the first movement, and a similar transition from the third movement to the fourth.

And there are those who advocate creating a new, "definitive" version of the score by using the structural elements of the 1851 version but with instrumentation, as far as possible, like the 1841 version. Though many conductors have toyed with the scoring, none of the versions has been accepted as definitive, and it seems today that the general view is to accept Schumann as he stands, in two different versions, and make such adjustments of balance as seem necessary in rehearsal. In the present performances, Seiji Ozawa is using the final score of 1851.

All of this is preliminary to the important fact that Schumann's D minor symphony is one of the most ingenious and successful experiments in formal continuity produced in the nineteenth century. The principal musical ideas—three of them, all told—recur throughout the entire work, creating a sense of unity rare in a mid-century symphony. At the same time, Schumann's fresh and imaginative reworkings of these ideas never pall, though we hear them many times in the course of the four movements. The first of these themes, the somber opening idea first heard in strings and bassoons at the very beginning, fills most of the slow introduction until the violins introduce a new figure that gradually speeds up and suddenly turns into the main theme of the fast section. This

*Arthur Nikisch in 1892 performed the interesting experiment of leading the two different versions of Schumann's symphony on two successive weeks at Boston Symphony Orchestra concerts.

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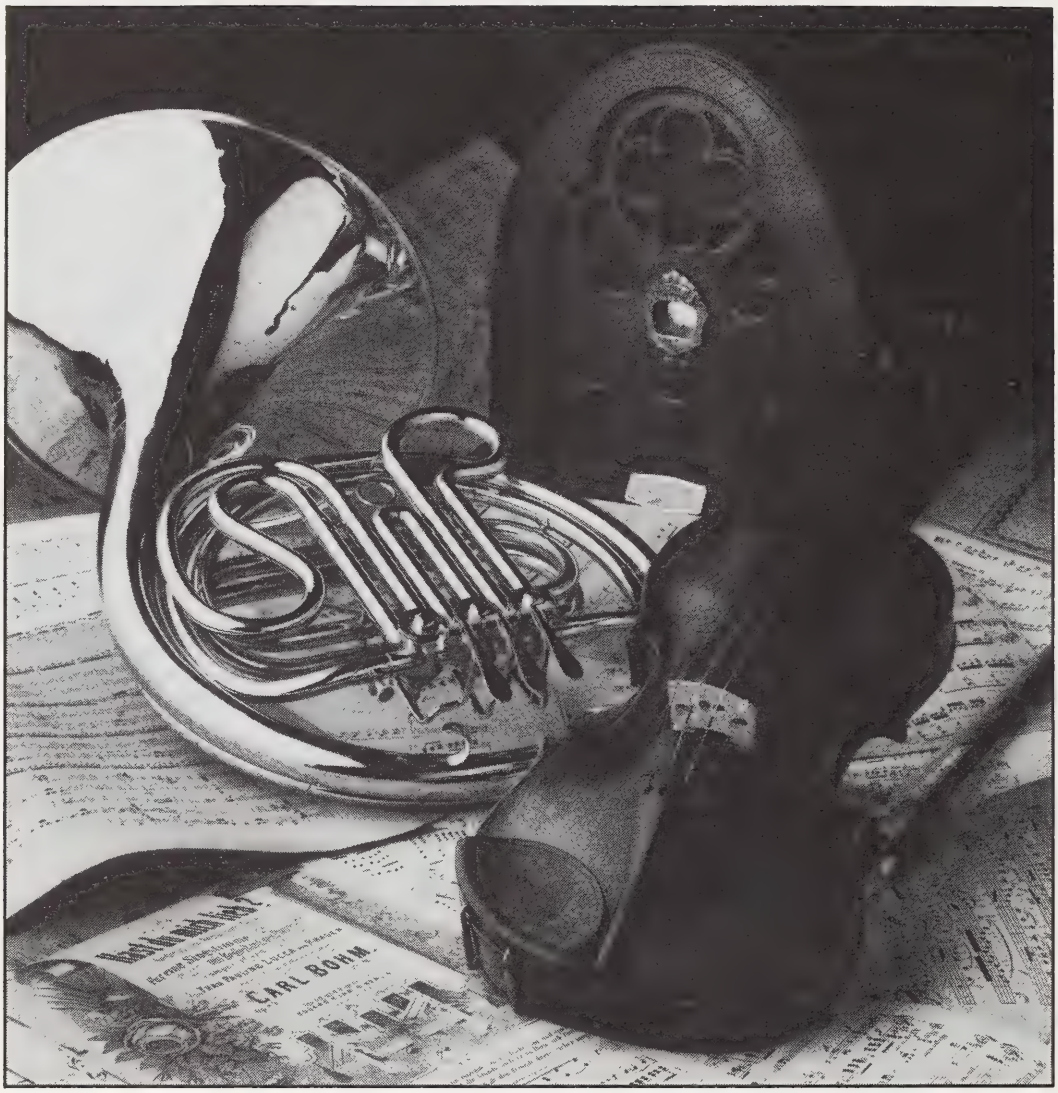
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rhythmic and melodic gesture dominates the movement, continuing into the development section, where it accompanies a martial fanfare figure that constitutes the third of the recurring ideas. It is followed by the welcome relief of a fresh lyrical melody introduced, unexpectedly, in the development section, when it was beginning to look as if the faster rhythmic figure would overwhelm everything.

The slow movement begins with oboe and cello singing a lyrical ballad, but no sooner is it stated than the introductory theme of the first movement finds an opportunity to return. It soon develops into a lush, major-key passage enriched by a lavish ornamentation on the solo violin, after which the oboe melody recurs.

The stormy and energetic scherzo is built primarily of the opening theme (turned upside down) and the martial figure from the first movement, alternating with a section of languishing and drooping melodies that brings back the violin solo of the Romanze, now sung by the entire violin section. The movement is about to end, it seems, when string tremolos and a version of the first movement's main theme lead directly, without break, into the finale, whose rhythmic theme is compounded of yet another version of the martial figure and the first-movement main theme. The richness of this finale and the power of its conclusion make it one of the most fully satisfying climaxes of any large-scale Schumann work. Thus, despite the years of concern and work it gave him, and despite the problems it presents us in choosing which version or conflation of the score to perform or hear, the Schumann Fourth remains one of the great touchstones of Romantic sensibility.

—S.L.




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## More . . .

The dean of Handelian scholars, Winton Dean (no pun intended), wrote the fine Handel article in The New Grove. Stanley Sadie's *Handel Concertos* in the BBC Music Guides (U. of Washington paperback) charts a clear course through the tangled musicological thickets. The standard biography is Paul Henry Lang's *George Frideric Handel* (Norton, now also in paperback); it is sometimes argumentative as Lang disputes what he perceives to be long-standing errors of Handelian interpretation, but it is also rich in cultural background and so well written as to have become a best-seller when it was first published, a rare enough achievement for any musicological work. The Opus 6 concertos have been brilliantly recorded by Raymond Leppard with the English Chamber Orchestra (Philips) and by Neville Marriner with the Academy of St. Martin-in-the-Fields (London).

There are interesting articles about Andrzej Panufnik and his music in the fine British new-music journal *Tempo*. In addition to reviews and analyses of individual compositions over the years, there have been several general discussions of the composer; the fullest of these is by Stephen Walsh (*Tempo* 111, 1974). In addition, his publishers, Boosey & Hawkes, have brought out a booklet containing Panufnik's own comments on his music (similar to the note on the *Sinfonia Votiva* printed here), entitled *Impulse and Design in my Music* (1974). Seiji Ozawa and the Boston Symphony Orchestra will record the *Sinfonia Votiva* following these performances (Hyperion records; to be coupled with Roger Sessions's *Concerto for Orchestra*, heard last week). Practically all of Panufnik's orchestral works, along with some of his other compositions, have been recorded, though not all of them are currently available, and of those that are, most are on imported labels like Unicorn and English Decca, which must be obtained from the few large dealers who stock imports—but they can be found. The early *Tragic* Overture is coupled with *Autumn Music*, the *Heroic* Overture, and *Nocturne* in fine performances by the London Symphony Orchestra under Jascha Horenstein (Unicorn). Panufnik himself conducts the orchestra of the Monte Carlo Opera in two major scores, the *Sinfonia Rustica* and the *Sinfonia Sacra*, a recording made after the latter work was awarded the first prize in the Prince Ranier Competition in Monaco (Unicorn). Robert Whitney leads the Louisville Orchestra in the Rhapsody for orchestra and the *Sinfonia Elegiaca* (on two different Louisville records). David Atherton conducts the London Symphony Orchestra in the *Sinfonia di Sfere* and the *Sinfonia Mistica* (English Decca Headline series). There is a recording of Panufnik's music for young people: the *Thames Pageant* for young singers and players and the *Invocation for Peace* for treble voices, two trumpets, and two trombones (Unicorn). And most recently, there are first recordings, made under the composer's direction, of the *Katyń Epitaph, Landscape*, and two of his most recent compositions, the *Concerto Festivo*, written for the seventy-fifth anniversary of the London Symphony Orchestra, and the Concertino for timpani, percussion, and strings (Unicorn). Two out-of-print recordings are worth watching for: the Violin Concerto commissioned and recorded by Yehudi Menuhin, along with the *Sinfonia concertante* for flute, harp, and strings (EMI); and the *Universal Prayer*, a poem by Alexander Pope set for solo vocalists, chorus, three harps, and organ under the direction of Leopold Stokowski, who gave the first performance (Unicorn).

The article on Robert Schumann in The New Grove, by Gerald Abraham, is very fine. Abraham has also written about "The three scores of Schumann's Symphony in D minor" in an article reprinted in his collection of essays, *Slavonic and Romantic Music* (St. Martin's). Hans Gal's *Schumann Orchestral Music* in the BBC Music Guides (U. of Washington paperback) contains a brief but informative discussion of each of the sym-

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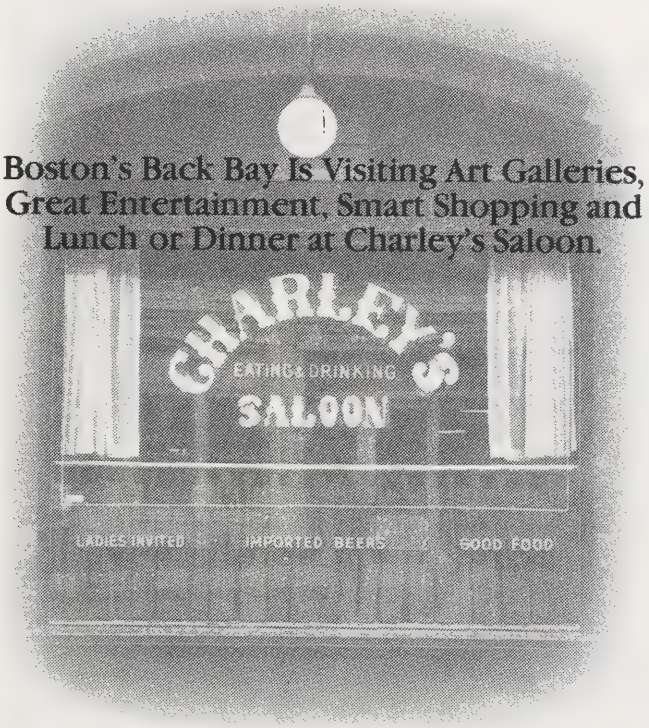
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phonies. *Robert Schumann: the Man and His Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel. Donald Francis Tovey discusses the D minor symphony in the second volume of his *Essays in Musical Analysis*. The most recent discussion of problems inherent in Schumann's treatment of the orchestra is Stephen Walsh's article, "Schumann's Orchestration: Function and Effect," in the *Musical Newsletter* for July 1972. Among recordings of the Schumann symphonies, Rafael Kubelik's recent set of all four (plus the *Manfred* Overture) with the Bavarian Radio Symphony Orchestra is particularly splendid (CBS). For a single disc rather than a set, Kubelik's older reading with the Berlin Philharmonic is also very fine (DG, coupled with the First Symphony). Daniel Barenboim's performance with the Chicago Symphony is available either in a set containing the four symphonies together with the *Konzertstück* for four horns and orchestra and the *Manfred* Overture, or as a single disc (DG, also with the First Symphony).

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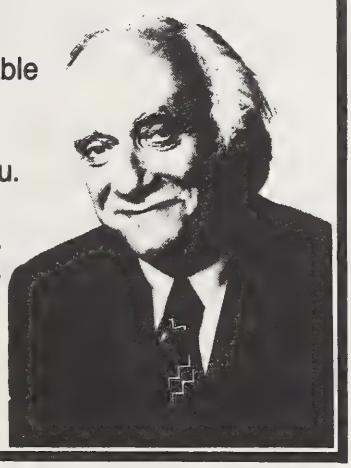



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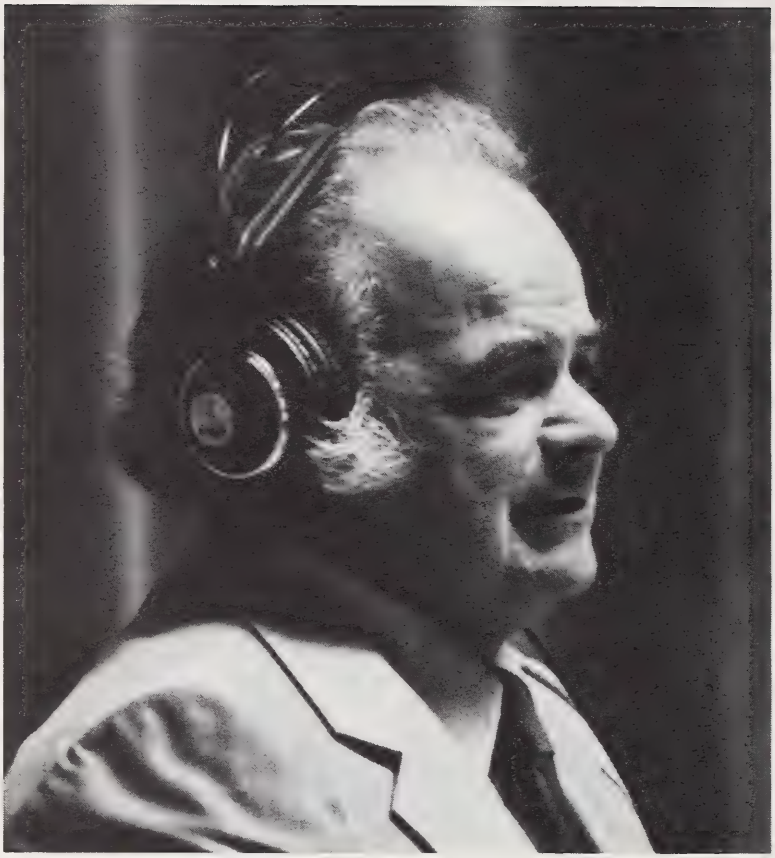
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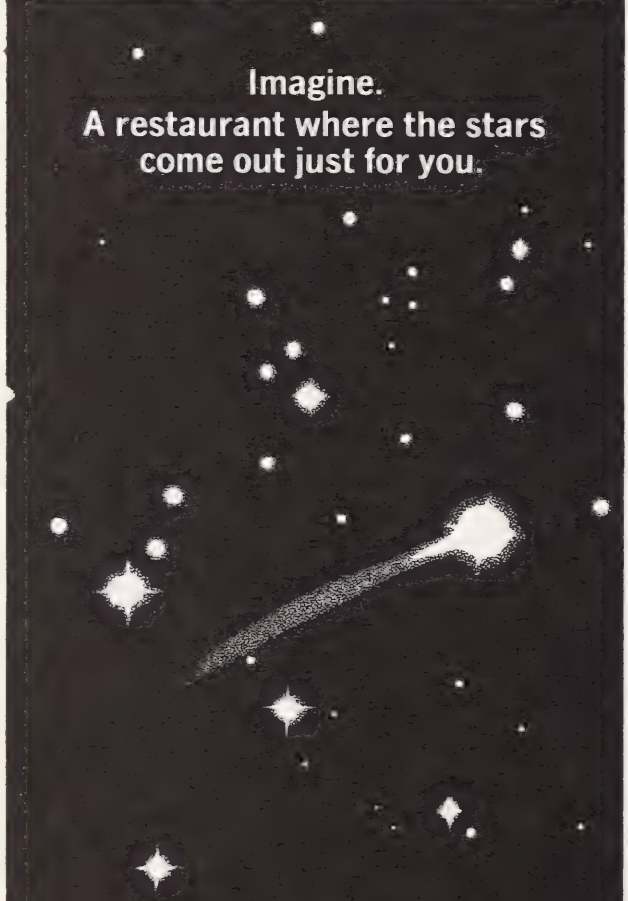
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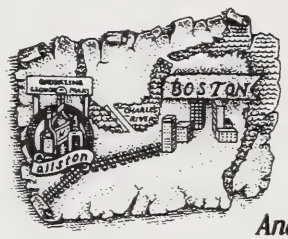
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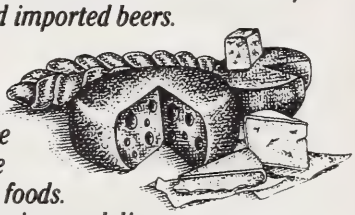



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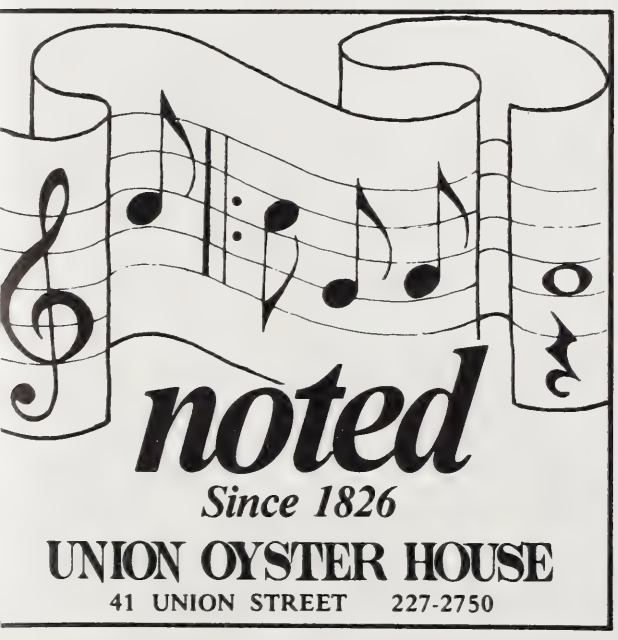
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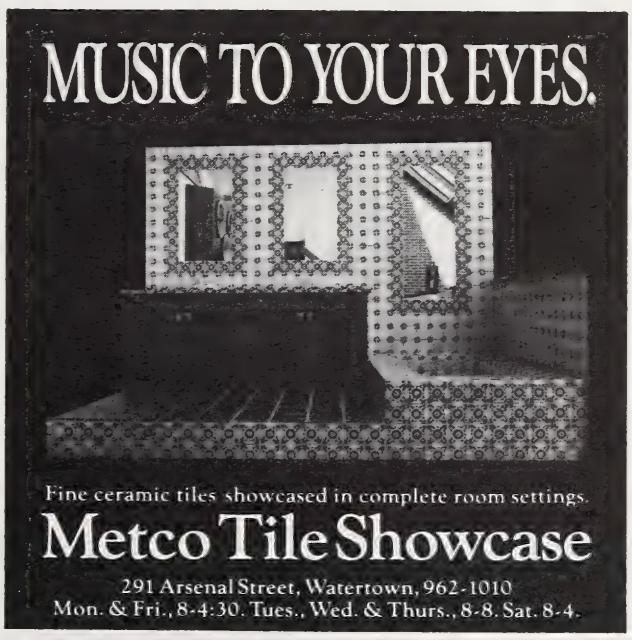
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

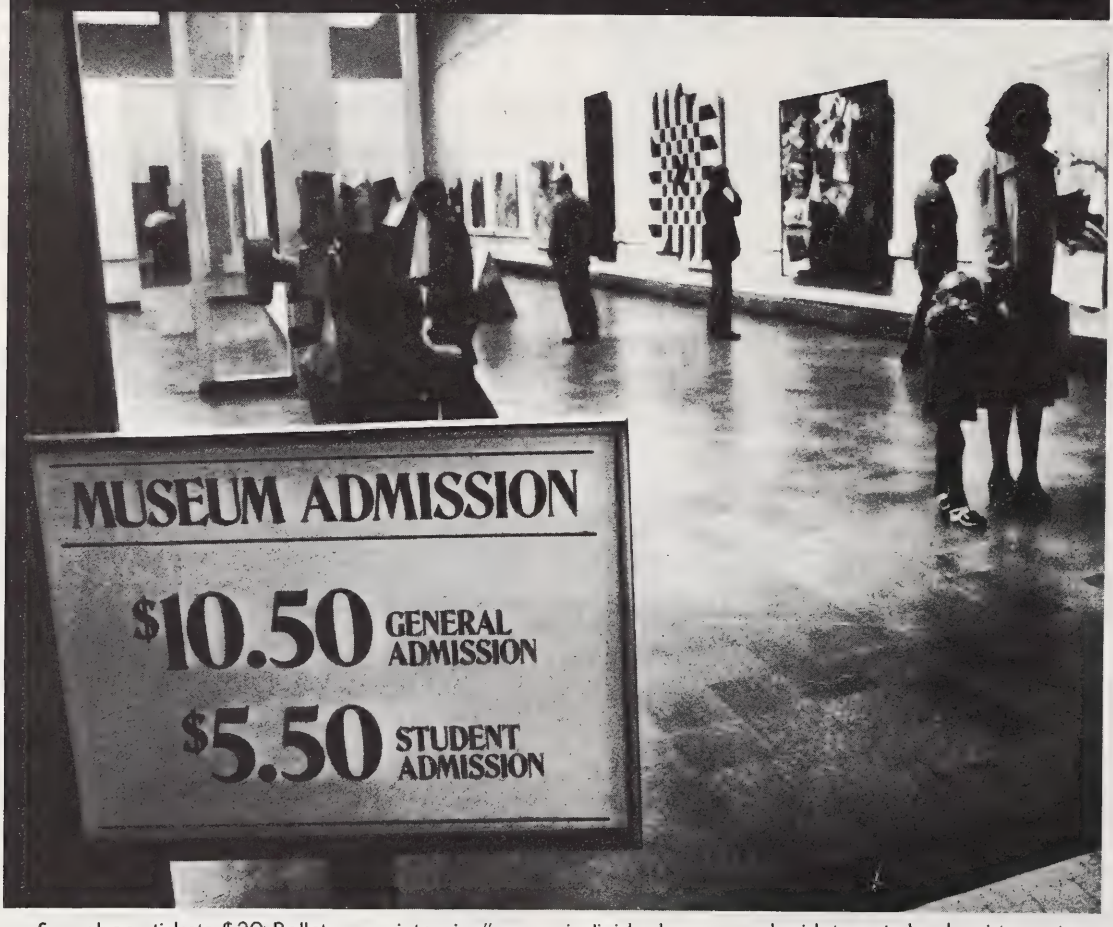
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Symphony tickets, $30. Ballet, $24. Opera, $40. Museum Admissions, $10.50. If the arts were forced to charge fees that <u>really</u> covered operating or production costs...if the arts went "pay as you go," not many people <u>would</u> go.

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But the arts face an enormous cost problem. They are "labor intensive"; many individuals are involved, and in these fields the effects of inflation are particularly severe.

The difference between operating costs and ticket receipts is an "income gap" made up by gifts—from individuals, government, foundations, and business. Those who can afford to do so, support the arts so that all can benefit.

If you support the arts financially, we urge you to continue to do so as generously as possible. But there are other ways to help. Urge your local, state, and national legislatures to lend assistance to the arts. If you have spare time, volunteer to help in fund raising activities.

Encourage attendance and support among your friends and neighbors. Sponsor local performances and exhibitions. Be a patron, every way you can.

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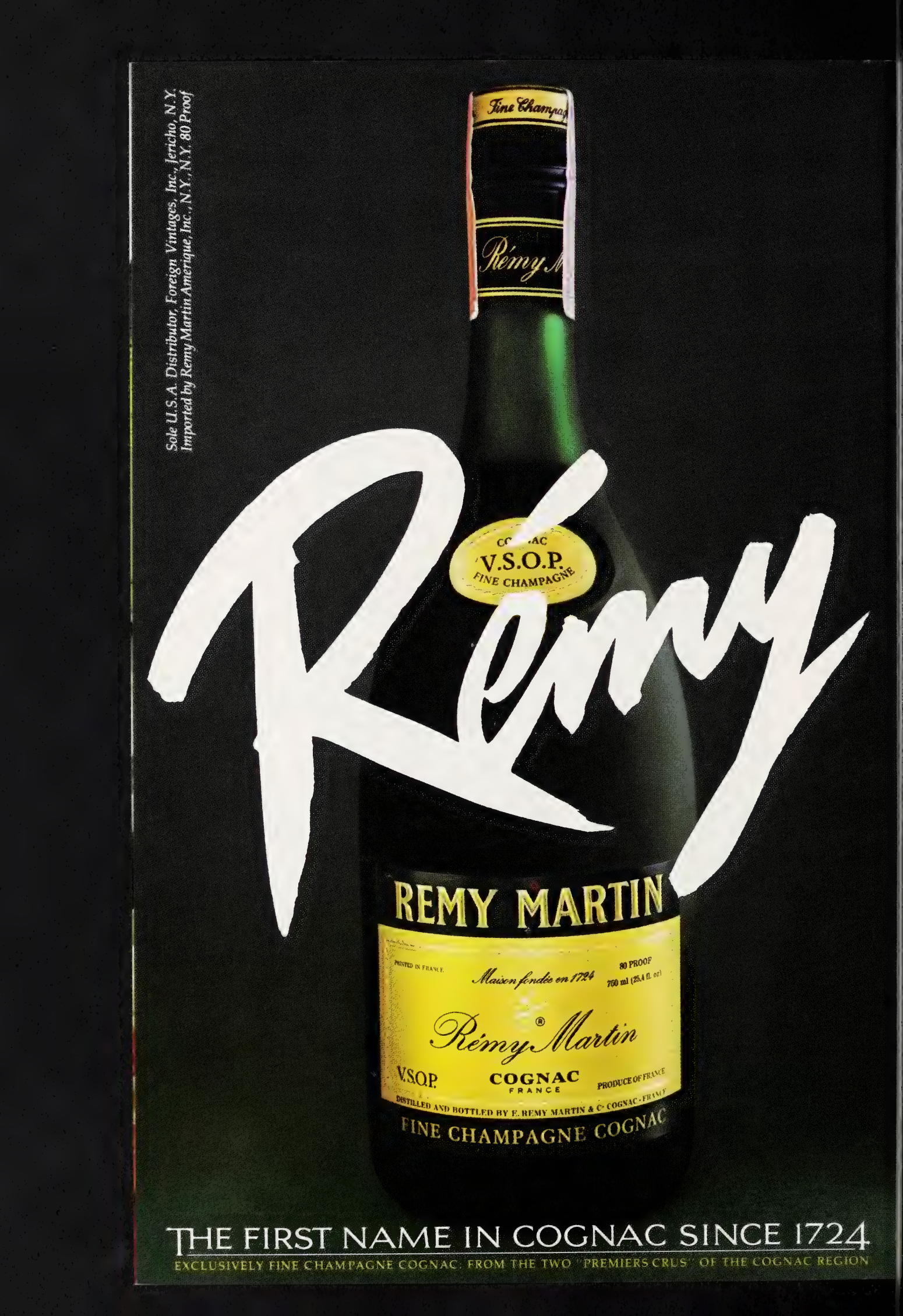
# Boston Symphony Orchestra



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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# BSO

## Share the BSO With the Kids!!

The second program of the 1981-82 Boston Symphony Youth Concerts season, Harry Ellis Dickson, Artistic Director, will feature the strings of the Boston Symphony Orchestra in Mozart's *Eine kleine Nachtmusik*, Arthur Foote's Suite for strings, and Saint-Saëns musical trip to the zoo, *Carnival of the Animals*.

The BSO Youth Concerts have a new look this season, with guest narrators, special lighting and production effects, and an innovative approach that makes concertgoing as educational as it is enjoyable.

Although weekday concerts are sold out, a limited number of Saturday-morning tickets are available this year due to school budget cuts which have affected group sales. Share the BSO with the kids on either Saturday morning, 6 February at 11, or Saturday morning, 27 February at 11. Call the Symphony Hall Youth Activities Office at 267-0656 for complete ticket information.

## BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up on Monday mornings at 11: conductors Claudio Abbado (8 February), Kurt Masur (15 February), and Klaus Tennstedt (8 March); and, on Friday morning, 12 March at 11, pianist Misha Dichter.

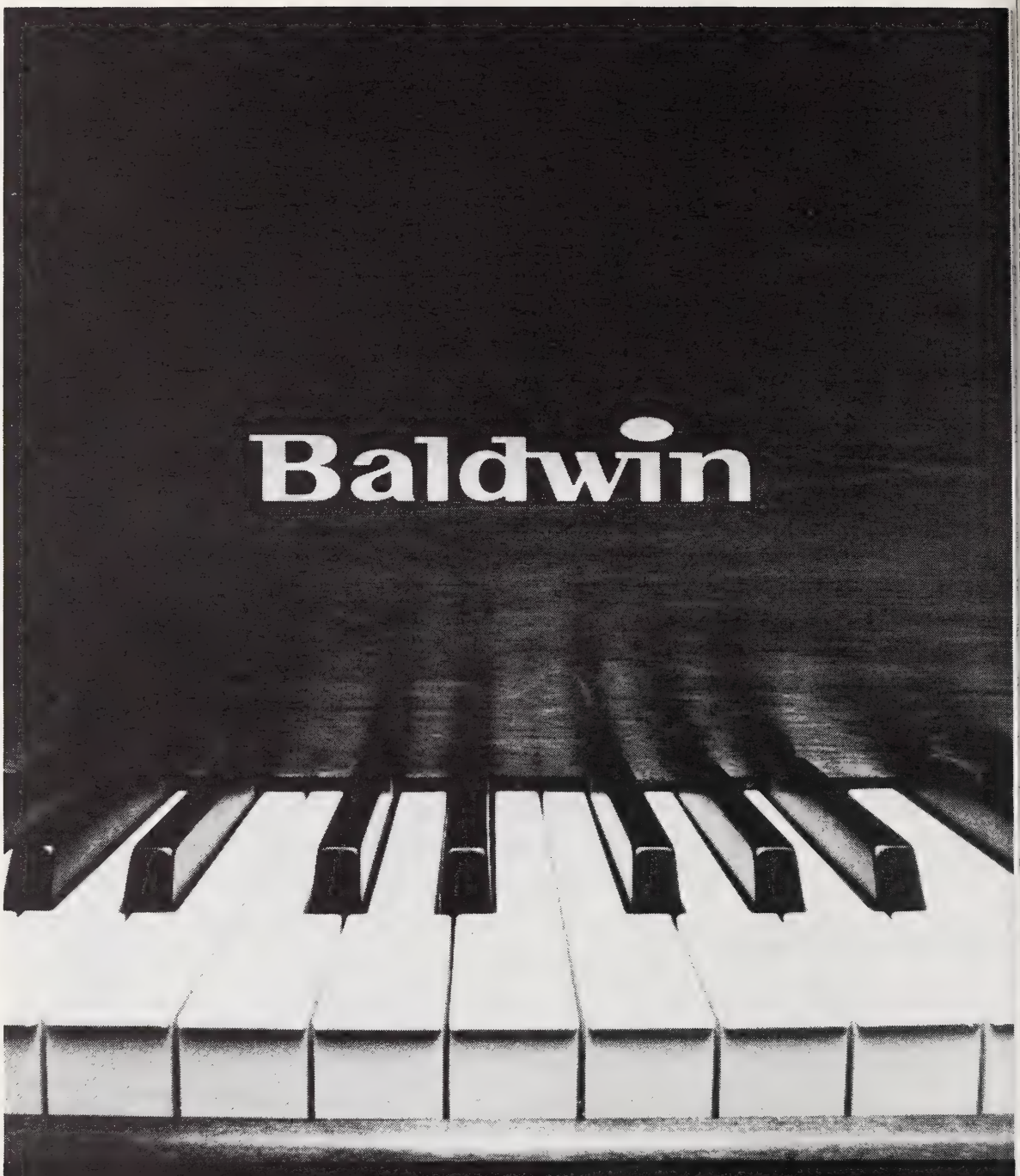
## "Presidents at Pops"

A very special night at Pops, in fact a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening.

The "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats.

In addition, there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall, on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

Cost of the "all-inclusive package" is $3,000 for both events, and an early sell-out is expected. A specially designed program book is also planned, to contain advertisements to the business and professional community. "Presidents at Pops" will be a gala highlight of the 1982 season. For details and information, please contact Chet Krentzman, BSO Overseer and "Presidents at Pops" General Chairman; or Frank Pemberton, in the Development Office at Symphony Hall, (617) 266-1492.




Baldwin Piano & Organ Company pays tribute to the Boston Symphony Orchestra on its first century of achievement. We look forward to continuing our association at this, the start of the Boston's second century of excellence.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## The Council of the Boston Symphony Orchestra

Formed in 1966, the Council of the Boston Symphony Orchestra is a group of approximately 550 Friends of the BSO. As the orchestra's volunteer corps, the Council provides supplementary financial assistance by working on various aspects of fundraising, particularly the BSO/WCRB Musical Marathon, a nationally-known weekend of broad-based support-pledging to the BSO. Throughout the year, benefit events either musical or festive in nature are staged in local communities. In this way, and by voluntarily staffing Symphony Hall as tour guides, luncheon and supper hosts and hostesses, information-givers, and in other supportive ways as needed, members of the Council increase overall awareness of the orchestra's needs and understanding of the BSO's goals.

There are two requirements for membership in the Council: the ability to make a definite commitment of time to one of the Council's projects, and current membership in the Friends of the BSO. The Council encompasses the entire Greater Boston area and is divided geographically into chapters, so new members are elected through their own Area Councils. Membership inquiries are welcome at any time and should be directed to the Friends' Office in Symphony Hall at 266-1492.



## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

## First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

## Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

## Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

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Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

## Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

## Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

## Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

## Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

## Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

## English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

## Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

## Bass Clarinet

Craig Nordstrom

## Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

## Contrabassoon

Richard Plaster

## Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

## Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

## Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

## Tuba

Chester Schmitz

## Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

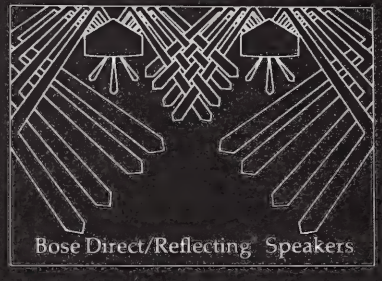


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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

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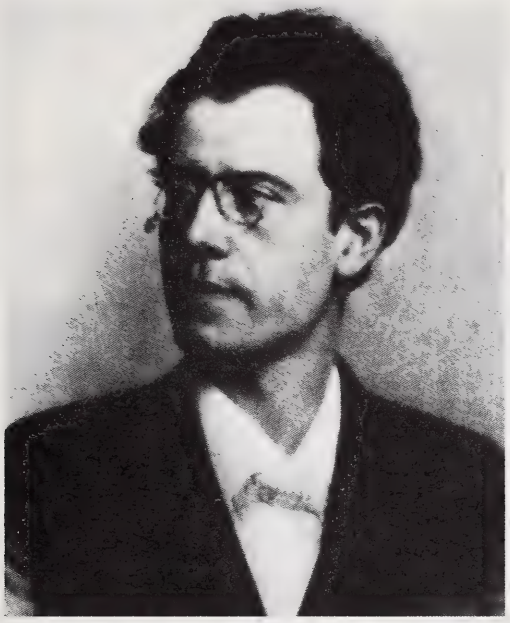



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**Gustav Mahler**
Symphony No. 3



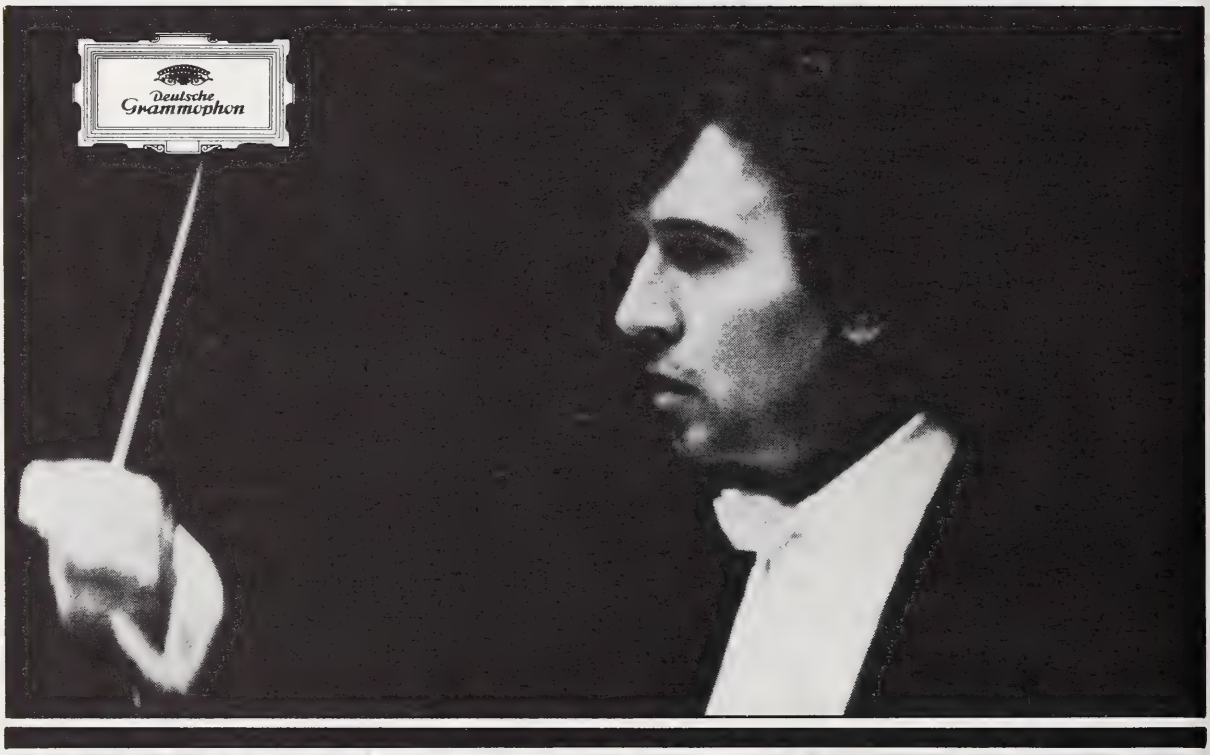
*Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna, 18 May 1911. He did the main work on the Third Symphony in the summers of 1895, when he composed the second through sixth movements, and 1896, when he added the first. Two songs,* Ablösung im Sommer (Relief in Summer) *and* Das himmlische Leben (Life in Heaven), *provide source material for some of the symphony, and they go back to about 1890 and February 1892, respectively. Mahler made final revisions in May 1899. The symphony was introduced piecemeal. Arthur Nikisch conducted the second movement, then presented as* Blumenstück (Flower Piece), *with the Berlin Philharmonic on 9 November 1896. Felix Weingartner gave the second, third, and sixth movements with the Royal Orchestra, Berlin, on 9 March 1897. With L. Geller-Wolter singing the alto solos, Mahler himself conducted the first complete performance at the Festival of the Allgemeiner Deutscher Musikverein in Krefeld on 9 June 1902, and the score was published that year by Josef Weinberger in Vienna. Ernst Kunwald introduced the Third Symphony in the United States at the Cincinnati May Festival, 9 May 1914. Richard Burgin conducted the first movement only at the Boston Symphony concerts of 18, 19, and 20 March 1943. On 19 and 20 January 1962, Burgin gave the complete work with the Chorus Pro Musica, Alfred Nash Patterson, conductor, and Florence Kopleff, contralto. Erich Leinsdorf led BSO performances of the Mahler Third in September and October 1966 with the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, the Boston Boychoir, John Oliver, conductor, and mezzo-soprano Shirley Verrett. Most recently, Seiji Ozawa conducted subscription performances in April 1977 with contralto Birgit Finnilä, the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, and the Boston Boy Choir, Theodore Marier, director. Ozawa also led a Tanglewood performance in August 1977 again with Finnilä and the Boston Boy Choir, but with the Tanglewood Festival Chorus, John Oliver, conductor.*

*The score calls for four flutes (two doubling piccolo), four oboes (one doubling English horn), three clarinets (one doubling bass clarinet) and two high clarinets in E flat, four bassoons (one doubling contrabassoon), eight horns, four trumpets, posthorn, four trombones, bass- and contrabass-tuba, two harps, strings, and percussion including kettledrums, glockenspiel, snare drum, triangle, tambourine, bass drum, suspended cymbals, cymbal attached to the bass drum, tam-tam, and birch brush.*

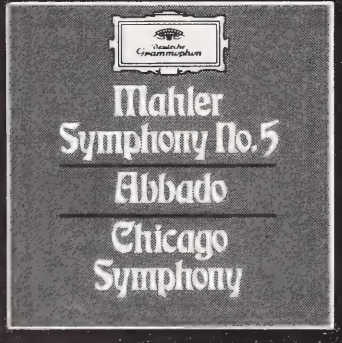
"Any ass can see that," said Brahms when someone pointed out the resemblance of the big tune in the finale of his First Symphony to the one in Beethoven's Ninth. It is not recorded what Mahler said when someone—and someone must have—remarked on his beginning the Third Symphony with the Brahms First, as it were. That, too, any ass can see, and we know what Mahler thought of such asses (cf. his song about the ass, the

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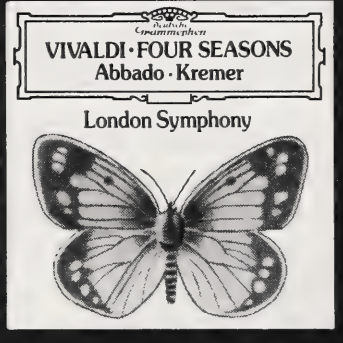

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cuckoo, and the nightingale—*Lob des hohen Verstandes [Praise of Lofty Intellect]*—composed in June 1896, midway through his work on the Third Symphony).* Mahler was neither forgetful nor a plagiarist, and more than forty years ago Donald Francis Tovey asserted the view then considered heterodox that "we cannot fall back upon the device of classifying Mahler as one of the conductor-composers who have drifted into composition through the urge to display their vast memories as experienced conductors." No, this beginning is allusion and reference, both to a particular monument of the symphonic tradition and to a type of triumphal song. Mahler lived ambivalently in tradition, wanting at the same time to be part of it and, in Henry-Louis de La Grange's word, to "insult" it. The Third, the biggest of his symphonies as well as the most extraordinary in proportions and design, is the most massive of his insults.

When Mahler visited Sibelius in 1907—he was then near to completing his Eighth Symphony—the two composers argued about "the essence of symphony," Mahler rejecting his colleague's creed of severity, style, and logic by countering with "No, a symphony must be like the world. It must embrace everything." Twelve years earlier, while actually at work on the Third, he had remarked that to "call it a symphony is really incorrect, as it does not follow the usual form. The term 'symphony'—to me this means creating a world with all the technical means available."

---

*Brahms, who looked at the score of Mahler's Second Symphony and found its scherzo to be a piece "bordering on genius," saw none of the Third. Mahler at this period always paid a summer visit to Brahms at Bad Ischl, close enough to his own house at Steinbach for a pleasant bicycle trip. "*Von Zeit zu Zeit seh ich den Alten gern* (From time to time I enjoy seeing the old man)," said Mahler, quoting Goethe's Mephistopheles on the subject of his visits to the Lord. "Gloomy and hating life," the old man was nonetheless friendly to Mahler, though impossible to draw out on music or any other subject of intellectual content. That he asked to have one of Mahler's scores sent to him was an amazing departure from his usual reserve.





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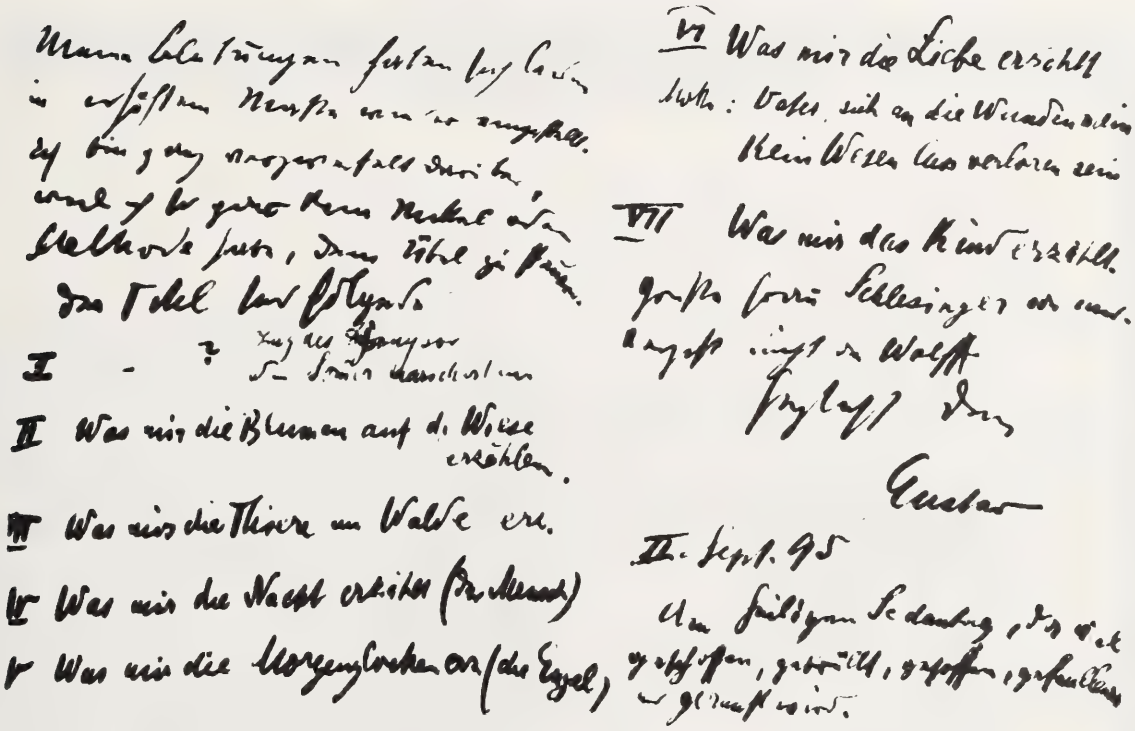


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The completion of the Second Symphony the previous summer had given him confidence: he was sure of being "in perfect control" of his technique. Now, in the summer of 1895, escaped for some months from his duties as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this most crucially meant silencing crows, waterbirds, children, and whistling farmhands), Mahler set out to make a pantheistic world to which he gave the overall title *The Happy Life—A Midsummer Night's Dream* (adding "not after Shakespeare, critics and Shakespeare mavens please note"). Before he wrote any music, he worked out a scenario in five sections, entitled *What the forest tells me, What the trees tell me, What twilight tells me* ("strings only" he noted), *What the cuckoo tells me (scherzo),* and *What the child tells me.* He changed all that five times during the summer as the music began to take shape in his mind and, with a rapidity that astonished him, on paper as well. *The Happy Life* disappeared, to be replaced for a while by the Nietzschean *Gay Science* (first *My Gay Science*). The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added *What the night tells me* and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by time his composing vacation came to an end on 20 August, he had made an outline of the first movement and composed two independent songs, *Lied des Verfolgten in Turm (Song of the Prisoner in the Tower)* and



*A September 1895 letter from Mahler to Natalie Bauer-Lechner with proposed titles for the Third Symphony's originally seven movements: I. Procession of Dionysus, or, Summer marches in. II. What the flowers in the meadow tell me. III. What the animals in the forest tell me. IV. What the night tells me (mankind). V. What the morning bells tell me (the angels). VI. What love tells me. VII. What the child tells me.*

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*Wo die schönen Trompeten blasen (Where the beautiful trumpets sound)*. It was the richest summer of his life.

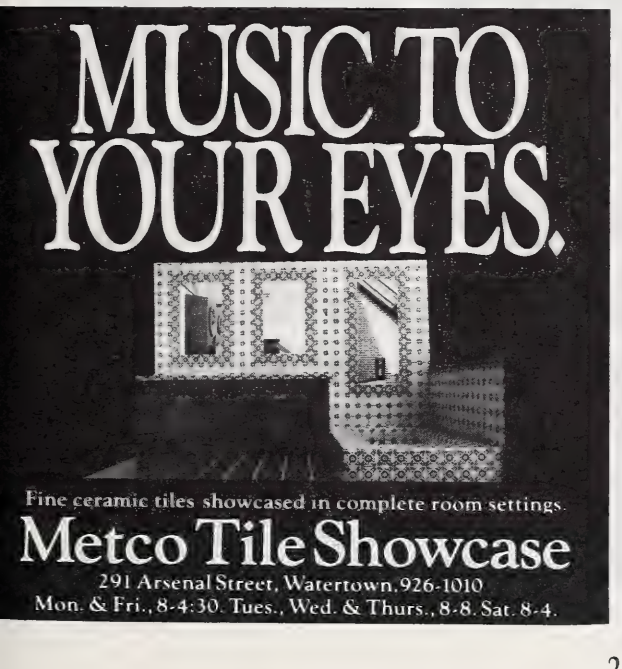
In June 1896, he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics, *Lob des hohen Verstandes.* In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the *Awakening of Pan** and the *Triumphal March of Summer* wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than half an hour long, and that it was also getting louder and louder. He deleted his finale, *What the child tells me,* which was the *Life in Heaven* song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but essentially the work was under control by the beginning of August. *The Gay Science* was still part of the title at the beginning of the summer, coupled with what had become *A Midsummer Noon's Dream,* but in the eighth and last of Mahler's scenarios, dated 6 August 1896, the superscription is simply *A Midsummer Noon's Dream,* with the following titles given to the individual movements:

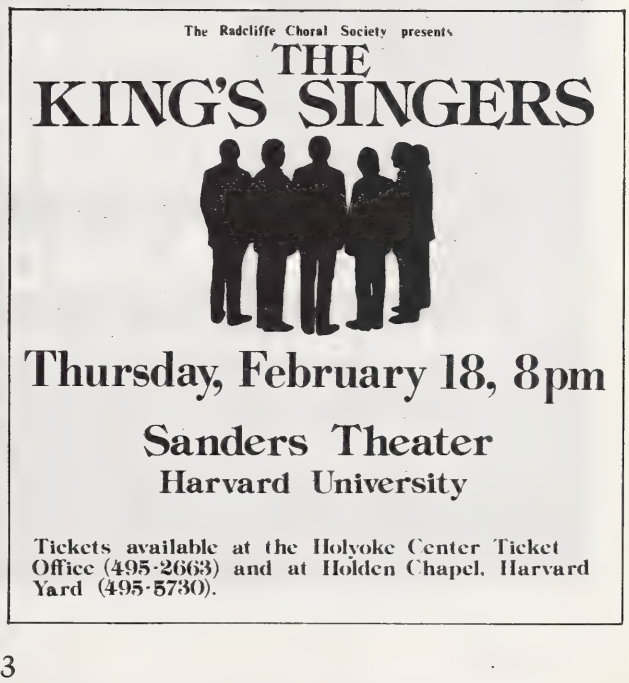
First Part: *Pan awakes. Summer comes marching in (Bacchic procession).*

Second Part: *What the flowers in the meadow tell me*
*What the animals in the forest tell me*
*What humanity tells me*
*What the angels tell me*
*What love tells me*

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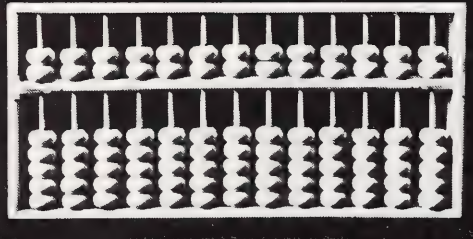
*Mahler was responsive to omens, and when a letter from Anna von Mildenburg arrived with P A N stamped prominently on the envelope, he was all set to take it as preternatural endorsement of his plan for the symphony. His rush dissipated when he looked again and saw that the letters were followed by the number 30, the whole standing for Post Amt Nummer 30, Post Office Number 30.



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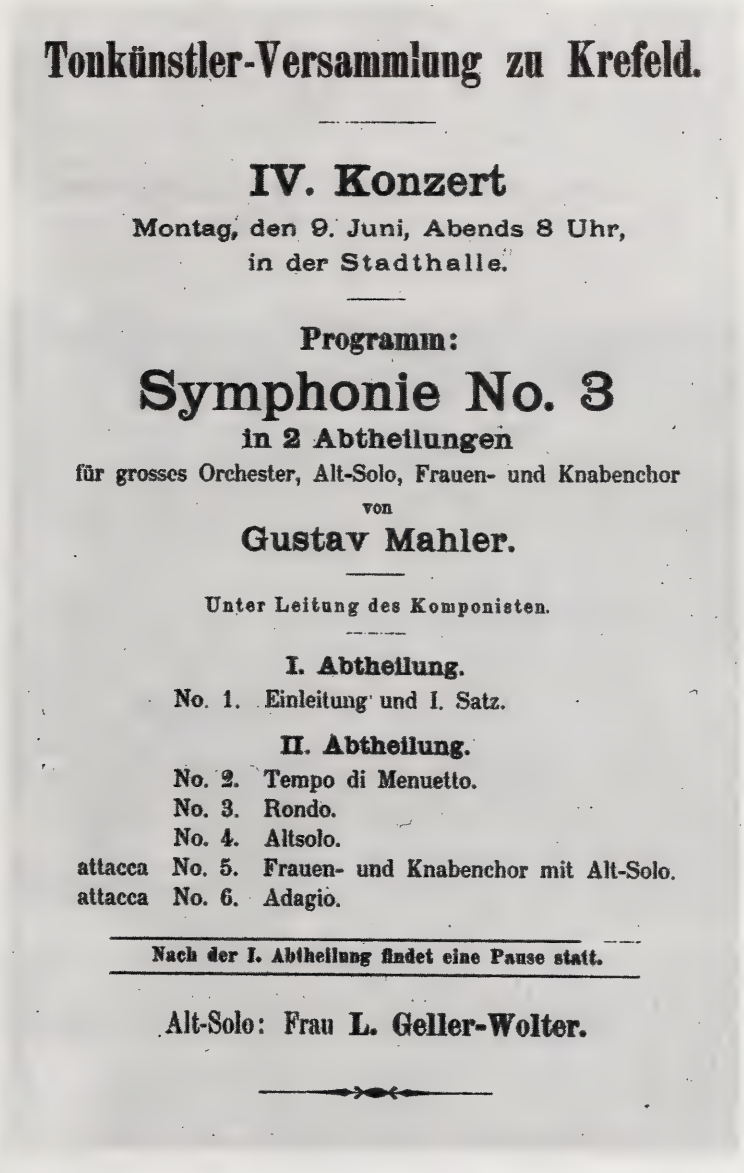
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At the premiere, the program page showed no titles at all, only tempo and generic indications (see below). *"Beginning with Beethoven,"* wrote Mahler to the critic Max Kalbeck that year, "there is no modern music without its underlying program.—But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively what he is supposed to experience in it.—And so yet again: *pereat* every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator."

Writing at about the same time to the conductor Josef Krug-Waldsee, Mahler elaborated:

> Those titles were an attempt on my part to provide non-musicians with something to hold on to, and with a signpost for the intellectual, or better, the expressive content of the single movements and of their relationships to each other and to the whole. That it didn't work (as, in fact, it could never work) and that it led only to misinterpreta-



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**I. Abtheilung.**

No. 1. Einleitung und I. Satz.

**II. Abtheilung.**

No. 2. Tempo di Menuetto.
No. 3. Rondo.
No. 4. Altsolo.
attacca No. 5. Frauen- und Knabenchor mit Alt-Solo.
attacca No. 6. Adagio.

Nach der I. Abtheilung findet eine Pause statt.

Alt-Solo: Frau **L. Geller-Wolter.**

*Program page from the first performance of Mahler's Third Symphony*

tions of the most horrendous sort became painfully clear all too quickly. It's the same disaster that had overtaken me on previous and similar occasions, and now I have once and for all given up commenting, analyzing, all such expediences of whatever sort. These titles . . . will surely say something to you *after* you know the score. You will draw intimations from them about how I imagined the steady intensification of feeling, from the indistinct, unbending, elemental existence (of the forces of nature) to the tender formation of the human heart, which in turn points toward and reaches a region beyond itself (God).

Please express that in your own language, without quoting those extremely inadequate titles, and that way you will have acted in my spirit. I am *very* grateful that you asked me [about the titles], for it is by no means inconsequential to me and for the future of my work how it is introduced into "public life."

Words a program annotator quotes at his peril. But the climate has changed in these seventy-five years and today's audience is very much inclined to come to Mahler with that willingness to surrender for which he hoped. We do well to ignore the *"Titan"* claptrap Mahler imposed on his First Symphony years after its composition. When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into few words the material, the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

The first movement accounts for roughly one third of the symphony's length. Starting


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with magnificent gaiety, it falls at once into a mood of tragedy—seesawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realization of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can't believe you haven't known all your life and the sort that used to cause critics to complain of Mahler's "banality," elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement—for all its outsize dimensions as classical a sonata form as Mahler ever made—is the conflict of the dark and the bright elements, culminating in the victory of the latter.

Two other points might be made. One concerns Mahler's fascination, not ignored in our century, with things happening "out of time." The piccolo rushing the imitations of the violins' little fanfares is not berserk: she is merely following Mahler's direction to play "without regard for the beat." That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own, thus preparing the way for the eight horns in unison to blast the recapitulation into being. The other thing is to point out that several of the themes heard near the beginning will be transformed into the materials of the last three movements—fascinating especially when you recall that the first movement was written after the others.*

*In the Fourth Symphony, too, Mahler artfully creates the illusion that the music he composed between 1899 and 1901 leads inevitably to a finale that had existed since 1892.



In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the *Blumenstück*, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the *Life in Heaven* song that was dropped from this design and finally made its way into the Fourth Symphony. Some time after he finished the music, Mahler noted with surprise that the bass part is pizzicato throughout. In the last measure, Wagner's *Parsifal* flower maidens make a ghostly appearance in Mahler's Upper Austrian pastoral.

In the third movement, Mahler draws on his song *Ablösung im Sommer (Relief in Summer)*, whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not only the lovely melody itself, but the way it is introduced (the magic transformation of the very "present" trumpet into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the "Great Summons" music in the Second Symphony's finale.

Low strings rock to and fro, the harps accenting a few of their notes, the seesawing horn chords from the first pages return, and a human voice intones the *Midnight Song* from Friedrich Nietzsche's *Thus spoke Zarathustra* (see page 31). Each of its eleven lines is to be imagined as coming between the strokes of midnight. *Pianississimo* throughout, warns Mahler. The harmony is almost as static as the dynamics, being frozen in all but a few measures to a pedal D (the beginning and end, which frame that D in its own dominant, A, are exceptions, and so is the setting with solo violin of *"Lust tiefer noch als Ewigkeit* [Joy deeper still than heartbreak]").

From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche's midnight, so does it change from that

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darkness to the bells and angels of the fifth movement. The text comes from *Des Knaben Wunderhorn (The Boy's Magic Horn),* though the interjections of *"Du sollst ja nicht weinen* (But you mustn't weep)" are Mahler's own.* A three-part chorus of women's voices carries most of the text, though the contralto returns to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation *"Liebe nur Gott* (Only love God)"† and for the final stanza. This movement, too, foreshadows the *Life in Heaven* that will not, in fact, occur until the Fourth Symphony: the solemnly

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**Des Knaben Wunderhorn*, published in three volumes between 1805 and 1808, widely read, discussed, criticized, and imitated, is a collection of German folk poetry, compiled in nationalist and Romantic fervor by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two indulged themselves freely in paraphrases, additions, and deletions, fixing things up so as to give them a more antique and authentic ring, even contributing poems all their own. Mahler, often approaching the verses with the same freedom with which Brentano and von Arnim treated the originals, turned to this anthology many times: indeed, the Nietzsche movement in this symphony is Mahler's only solo song not on a *Wunderhorn* text between the *Songs of a Wayfarer* of 1884 and the *Songs on the Death of Children* of 1902.

†This is a characteristic alteration of Mahler's. The original repeats the *"und bete zu Gott* (and pray to God)" of the preceding line.



*Mahler's summer house, Steinbach am Attersee, built in 1894, and where he worked on his Second and Third symphonies*

archaic chords first heard at "*Ich hab übertreten die Zehen Gebot* (I have trespassed against the Ten Commandments)" will be associated in the later work with details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins drop out of the orchestra for this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an Adagio was one of the most special he made.* "In Adagio movements," he explained to Natalie Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—minuets, Allegros, even Andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom . . . with Adagios—the higher form as distinguished from the lower."

A noble thought, but, not uniquely in Mahler, there is some gap between theory and reality. The Adagio makes its way at the last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion's flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven's last quartet, Opus 135. Soon, though, the music is caught in "motion, change, flux," and before the final triumph, it encounters again the catastrophe that interrupted the first movement. The Adagio's original title, *What love tells me,* refers to Christian love—"*agape*"—and Mahler's drafts carry the superscription: "Behold my wounds! Let not one soul be lost." The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums be played "not with brute strength, [but] with rich, noble tone"† and the last measure "not be cut off sharply" so that there is some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's "worlds."

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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*He had been anticipated by Tchaikovsky's *Pathétique* Symphony of 1893, but Bruckner's Ninth, which was in any event not originally intended to end with its great Adagio, was still work-in-progress in summer 1896.

†Mahler writes "*gesättigt,*" which suggests a range of meanings in the area of "satisfied" and "saturated."

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tiefe, tiefe Ewigkeit!

—*Friedrich Nietzsche*

Oh man, give heed!
What does deep midnight say?
I slept!
From a deep dream have I waked!
The world is deep,
And deeper than the day had thought!
Deep is its pain!
Joy deeper still than heartbreak!
Pain speaks: Vanish!
But all joy seeks eternity,
Seeks deep, deep eternity.

Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig im Himmel klang;
Sie jauchzten fröhlich auch dabei,
Dass Petrus sei von Sünden frei.

Three angels were singing a sweet song:
With joy it resounded blissfully in heaven.
At the same time they happily shouted with joy
That Peter was absolved from sin.

Denn als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmal ass,
So sprach der Herr Jesus: "Was stehst du
denn hier?
Wenn ich dich anseh', so weinest du mir."

For as Lord Jesus sat at table,
Eating supper with his twelve apostles,
So spoke Lord Jesus: "Why are you standing
here?
When I look at you, you weep."

"Und sollt ich nicht weinen, du gütiger Gott!
*Du sollst ja nicht weinen!*
Ich hab übertreten die Zehen Gebot;

Ich gehe und weine ja bitterlich,
*Du sollst ja nicht weinen!*
Ach komm und erbarme dich über mich!"

"And should I not weep, you kind God!
No, you mustn't weep.
I have trespassed against the Ten
Commandments.
I go and weep, and bitterly
No, you mustn't weep.
Ah, come and have mercy on me!"

"Hast du denn übertreten die Zehen Gebot,

So fall auf die Knie und bete zu Gott,
Liebe nur Gott in alle Zeit
So wirst du erlangen die himmlische Freud."

"If you have trespassed against the Ten
Commandments,
Then fall on your knees and pray to God,
Love only God for ever,
And you will attain heavenly joy."

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud, die kein End mehr hat;
Die himmlische Freud war Petro bereit
Durch Jesum und allen zur Seligkeit.

Heavenly joy is a blessed city,
Heavenly joy, that has no end.
Heavenly joy was prepared for Peter
By Jesus and for the salvation of all.

—from *Des Knaben Wunderhorn*

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**More...**

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Still going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Two of the largest Mahler projects are still torsos, though both deal extensively with the Third Symphony. Henry-Louis de La Grange's *Mahler* is an extremely detailed biographical study and will probably, when completed with a second volume, be the standard reference for the facts of Mahler's life. Donald Mitchell's perceptive and detailed study of the music runs so far to two volumes, *Gustav Mahler: The Early Years* and *Gustav Mahler: The Wunderhorn Years* (California; the latter available in paperback); the Third Symphony is given detailed discussion in the latter volume. Knud Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Of the currently available Mahler Thirds on record, the following four are all particularly recommended: James Levine with the Chicago Symphony and Chorus and Marilyn Horne (London); Leonard Bernstein with the New York Philharmonic, the Schola Cantorum, and Martha Lipton (Columbia); Jascha Horenstein with the London Symphony Orchestra, the Ambrosian Singers, and Norma Procter (Nonesuch); and, most recent of the lot, Klaus Tennstedt with the London Philharmonic and Chorus and Ortrun Wenkel (Angel).

—S.L.

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## Claudio Abbado



Claudio Abbado is music director of La Scala in Milan, principal conductor of the London Symphony Orchestra, and principal guest conductor of the Chicago Symphony Orchestra. Born in Milan, Mr. Abbado studied piano, composition, and conducting at the Verdi Conservatory, where he was a student of Carlo Maria Giulini, and he was a conducting student of Hans Swarowsky at the Vienna Academy. A winner of the Berkshire Music Center's Koussevitzky Award in 1958 and of the Dimitri Mitropoulos Conducting Competition five years later—the latter success earning him a year's residence as an assistant conductor with the New York Philharmonic—he was invited by Herbert von Karajan to appear at the Salzburg Festival and to conduct the Vienna Philharmonic in 1965. In 1968 Mr. Abbado was named permanent conductor of La Scala in Milan; he was appointed music director there in 1971 and became artistic director in 1977.

Mr. Abbado has appeared with most of the world's leading opera companies and orchestras, including the Metropolitan Opera, the Vienna State Opera, the Royal Opera House, Covent Garden, the Berlin Philharmonic, and the orchestras of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, and Washington, D.C. In 1973 he led the Vienna Philharmonic on a tour of Japan and China, and he visited Moscow on tour with the La Scala Orchestra in 1974. He toured Europe and the United States with the Vienna Philharmonic in 1976, led the La Scala opera company's American debut at the Kennedy Center in Washington, D.C., also in 1976, and came to the United States with the London Symphony Orchestra last season. His many recordings for the London and Deutsche Grammophon labels include Mahler's Second, Fourth, and Sixth symphonies, and he has been awarded France's Grand Prix du Disque, Holland's Edison Prize, and Germany's Schallplattenpreis. Mr. Abbado first conducted the Boston Symphony during the 1969-70 season and appeared with the orchestra most recently for performances of Mahler's Second Symphony in March of 1979.


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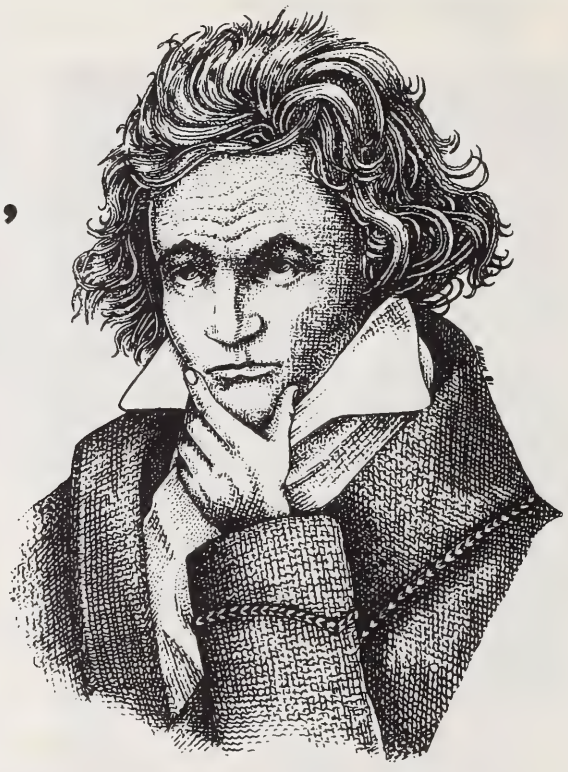


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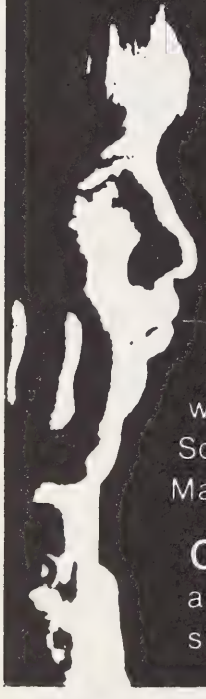
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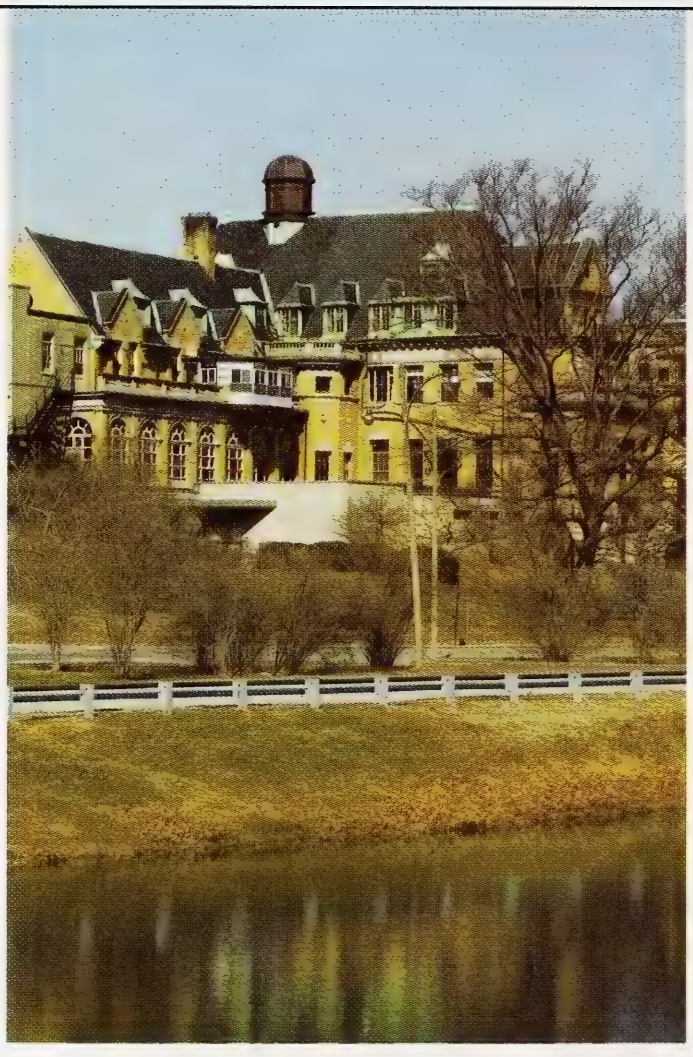

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## Hanna Schwarz



A leading artist of the Hamburg Staatsoper since her debut there in 1973, mezzo-soprano Hanna Schwarz has won accolades for her performances as Cherubino in *Le nozze di Figaro*, Dulcinea in *Don Quichotte*, Angelina in *La Cenerentola*, Dorabella in *Così fan tutte*, Dame Quickly in *Falstaff*, Octavian in *Der Rosenkavalier*, and the Composer in *Ariadne auf Naxos*. Ms. Schwarz made her Bayreuth Festival debut in 1975, was invited to sing the role of Erda in the *Ring* as part of Bayreuth's hundredth-anniversary celebration in 1976, and has returned there annually to appear in the *Ring* and, most recently, as Brangäne in *Tristan und Isolde*. Ms. Schwarz was one of the principals in the world premiere of the three-act version of Alban Berg's *Lulu* at the Paris Opera in February 1979, and she has also been heard in major productions at the Deutsche Oper Berlin, the Vienna Staatsoper, and the Holland Festival. Her initial United States performances as Fricka in the San Francisco Opera's production of *Das Rheingold* in 1977 led to return engagements with that company as Octavian, Dorabella, and Brangäne; she has also been heard in this country with the Washington Opera, the Los Angeles Philharmonic, and the Chicago Symphony.

As a concert artist, Hanna Schwarz has been acclaimed for her performances with the major orchestras of Europe as well as for her Lieder recitals. Her recordings include Mrs. Reich in *The Merry Wives of Windsor*, Pauline in *Pique Dame* conducted by Mstislav Rostropovich, and Beethoven's *Missa Solemnis* under Leonard Bernstein, all on Deutsche Grammophon, as well as Mendelssohn's *St. Paul* on Angel. Born in Hamburg, Ms. Schwarz began her professional career as winner of a vocal competition in Berlin. Her operatic debut in Hanover as Maddelena in *Rigoletto* and her subsequent performance at the Eutin Opera Festival as Carmen in 1972 led to her association with the Hamburg Staatsoper. Ms. Schwarz is making her first Boston Symphony appearances in this week's performances of Mahler's Third Symphony.


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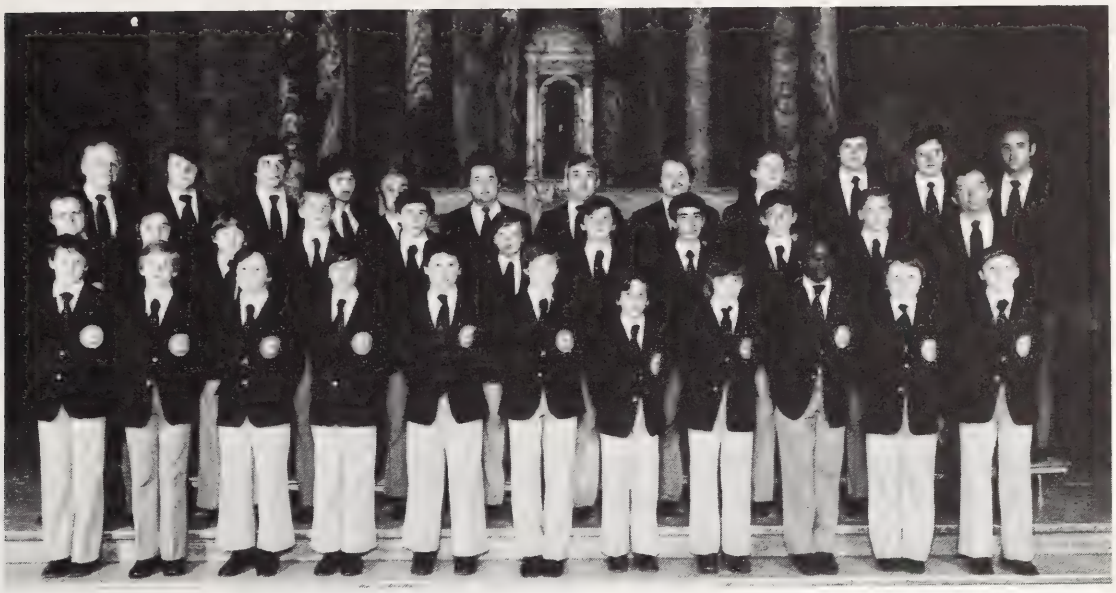
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Now in its eighteenth year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.


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**Tanglewood Festival Chorus**
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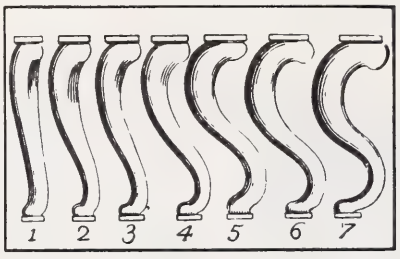


Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappela* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, newly issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand.* The chorus may also be heard on a recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.




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**Mezzo-sopranos**
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Ethel Crawford
Gailanne Cummings Hubbard
Anne M. Jacobsen
Jane Lehman
April Merriam
Karen Peterson
Nancy Peterson
Lisa Saunier
Linda Kay Smith
JoAnne Warburton
Pamela Wolfe

**Altos**
Maisy Bennett
Rhonda F. Cook
Catherine Diamond
Patricia V. Dunn
Kitty DuVernois
Thelma I. Hayes
Donna Hewitt
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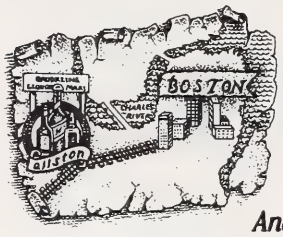
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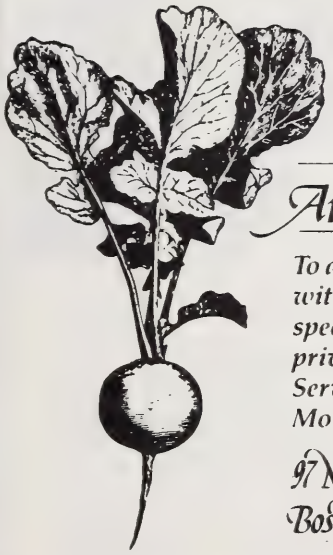
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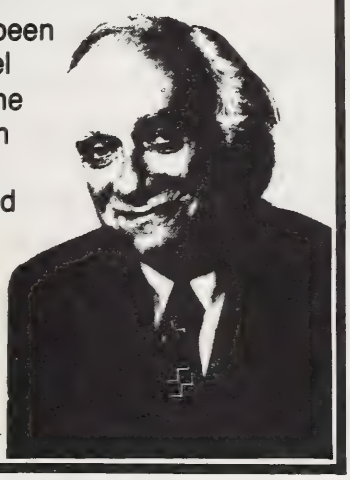
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Friday, 19 February—2-3:50
Saturday, 20 February—8-9:50
Tuesday, 23 February—8-9:50
Tuesday 'C' series

KURT MASUR conducting

| | |
|---|---|
| Britten | Simple Symphony |
| Mozart | Symphony No. 25 |
| Prokofiev | *Classical* Symphony |
| Stravinsky | Suite from *Pulcinella* |

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Wednesday, 24 February at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday, 25 February—8-9:50
Thursday '10' series
Friday, 26 February—2-3:50
Saturday, 27 February—8-9:50
Tuesday, 2 March—8-9:50
Tuesday 'B' series

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| | |
|---|---|
| Brahms | Variations on a Theme by Haydn |
| Prokofiev | Violin Concerto No. 1 |
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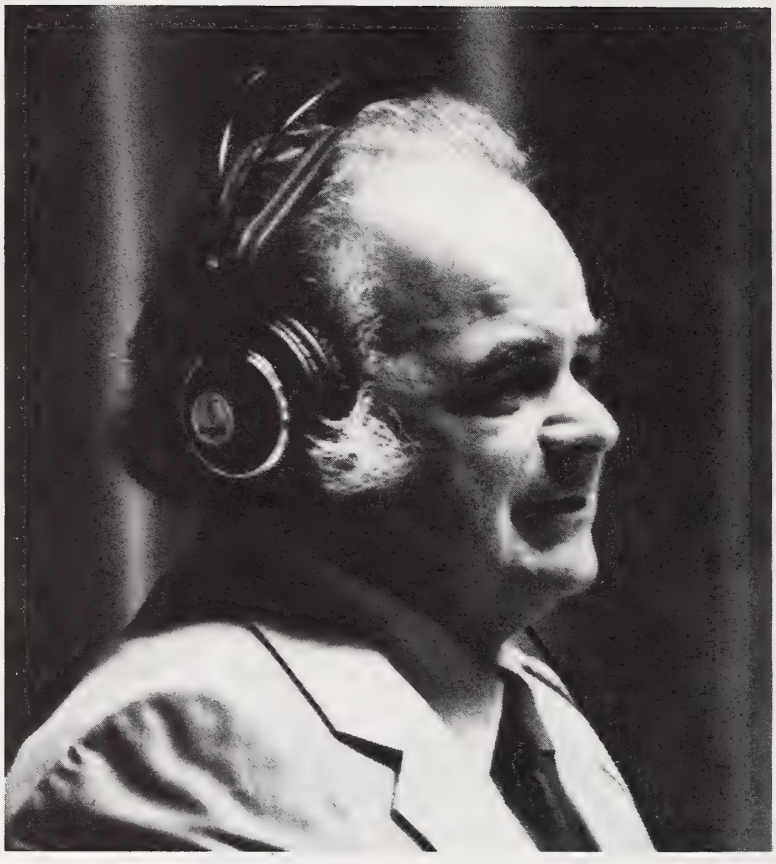
Thursday, 4 March—8-9:50
Thursday 'B' series
Friday, 5 March—2-3:50
Saturday, 6 March—8-9:50
Tuesday, 9 March—8-9:50
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|---|---|
| Strauss | *Don Quixote* |
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| Beethoven | Symphony No. 5 |

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

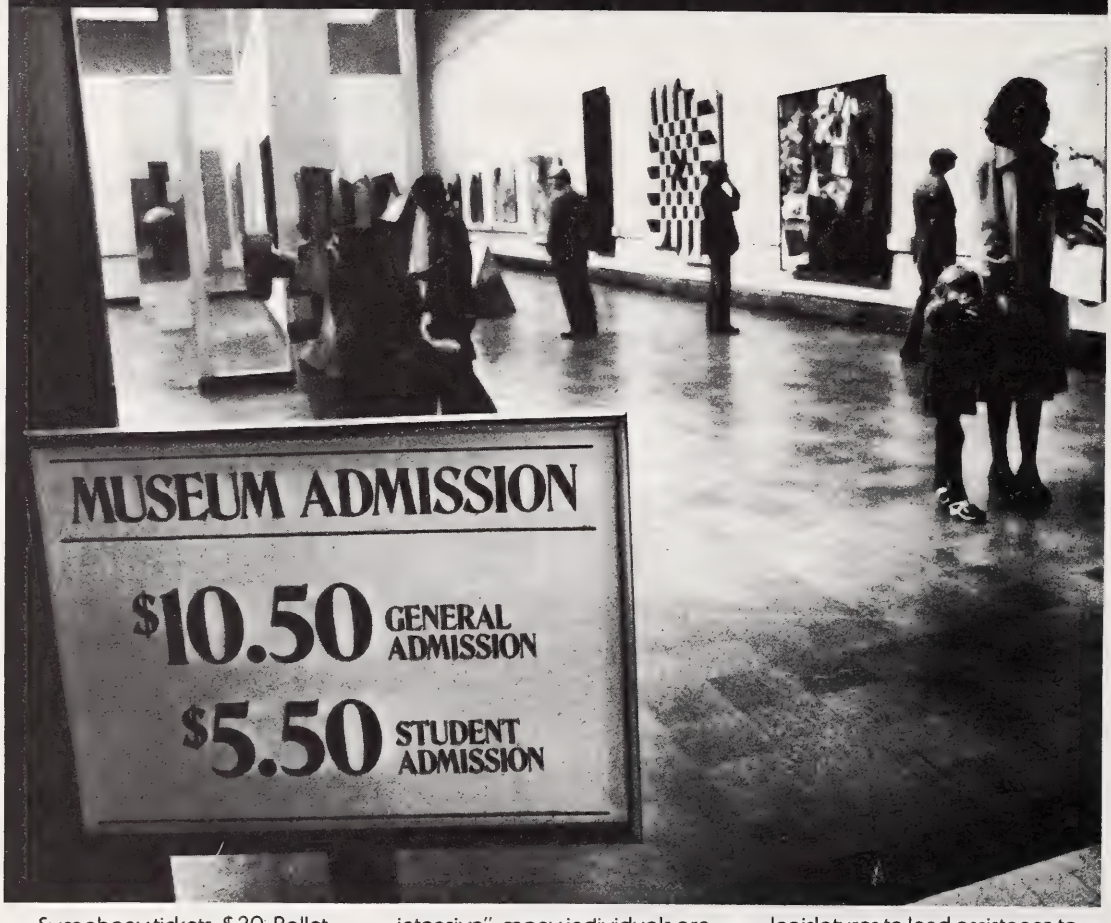
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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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But the arts face an enormous cost problem. They are "labor intensive"; many individuals are involved, and in these fields the effects of inflation are particularly severe.

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If you support the arts financially, we urge you to continue to do so as generously as possible. But there are other ways to help. Urge your local, state, and national legislatures to lend assistance to the arts. If you have spare time, volunteer to help in fund raising activities.

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## Jordan M. Whitelaw
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Jordan M. Whitelaw, long-time producer of the Boston Symphony Orchestra's radio broadcasts and the PBS television series "Evening at Symphony," died this past Sunday following an extended illness.

Born in New York, Mr. Whitelaw began attending Boston Symphony concerts while he was a student at Phillips Andover Academy. He attended Harvard University and was a student in 1940 at the initial session of the Berkshire Music Center at Tanglewood. Mr. Whitelaw was a staff member at WGBH-FM when it began broadcasting in 1951. Two years later he became producer for virtually all of the Boston Symphony and Pops radio broadcasts over WGBH and WCRB, and he was also director of both the audio and video portions of nearly 200 full-length BSO telecasts from Symphony Hall and Tanglewood. Mr. Whitelaw served as audio consultant to NBC, CBS, and ABC, the Cleveland Orchestra, and the Marlboro Music Festival.

During his nearly thirty-year association with the Boston Symphony, Mr. Whitelaw worked closely with music directors Charles Munch, Erich Leinsdorf, William Steinberg, and Seiji Ozawa. He was a great friend to members of the orchestra and to the Symphony Hall staff, and he remained firm in his unfailing dedication to the BSO. Jordan's wonderfully outspoken presence (and he would have appreciated that description) will be greatly missed by all who knew him. This evening's performance of the Mahler Third Symphony is dedicated to his memory.



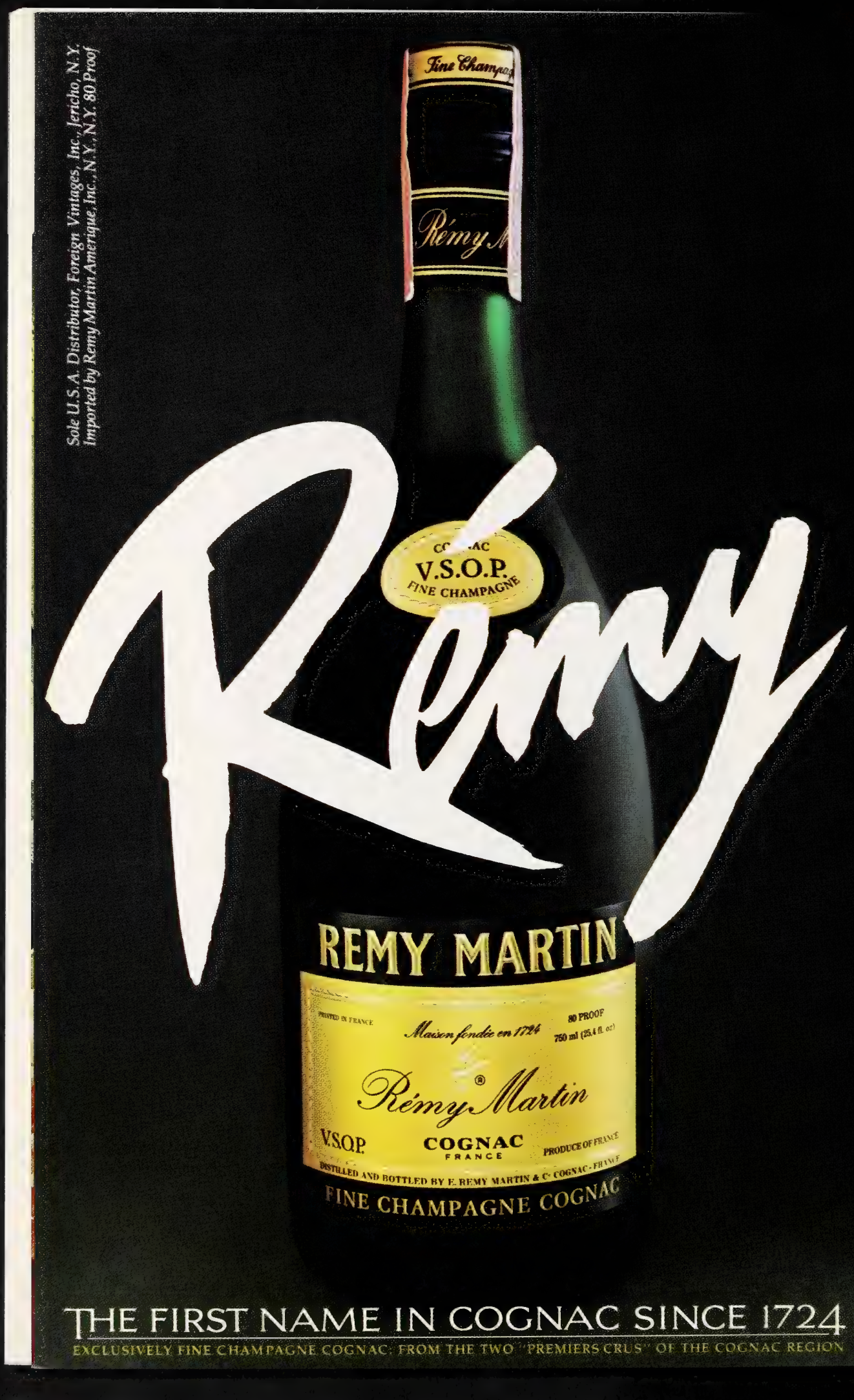
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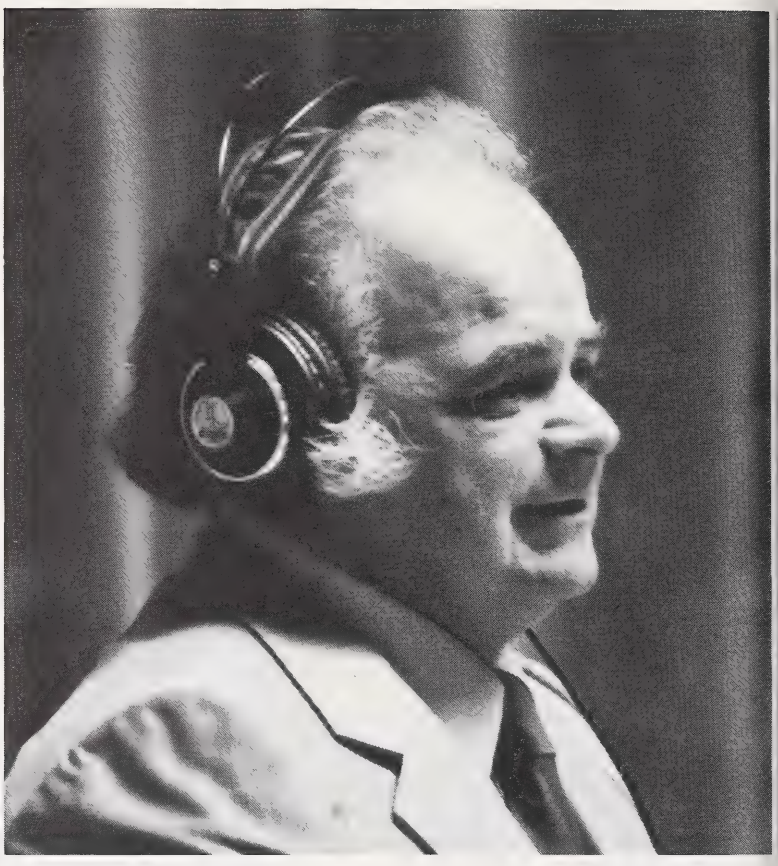
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# BSO

## Share the BSO With the Kids!!

The second program of the 1981-82 Boston Symphony Youth Concerts season, Harry Ellis Dickson, Artistic Director, will feature the strings of the Boston Symphony Orchestra in Mozart's *Eine kleine Nachtmusik*, Arthur Foote's Suite for strings, and Saint-Saëns musical trip to the zoo, *Carnival of the Animals*.

The BSO Youth Concerts have a new look this season, with guest narrators, special lighting and production effects, and an innovative approach that makes concertgoing as educational as it is enjoyable.

Although weekday concerts are sold out, a limited number of Saturday-morning tickets are available this year due to school budget cuts which have affected group sales. Share the BSO with the kids on either Saturday morning, 6 February at 11, or Saturday morning, 27 February at 11. Call the Symphony Hall Youth Activities Office at 267-0656 for complete ticket information.

## BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up on Monday mornings at 11: conductors Claudio Abbado (8 February), Kurt Masur (15 February), and Klaus Tennstedt (8 March); and, on Friday morning, 12 March at 11, pianist Misha Dichter.

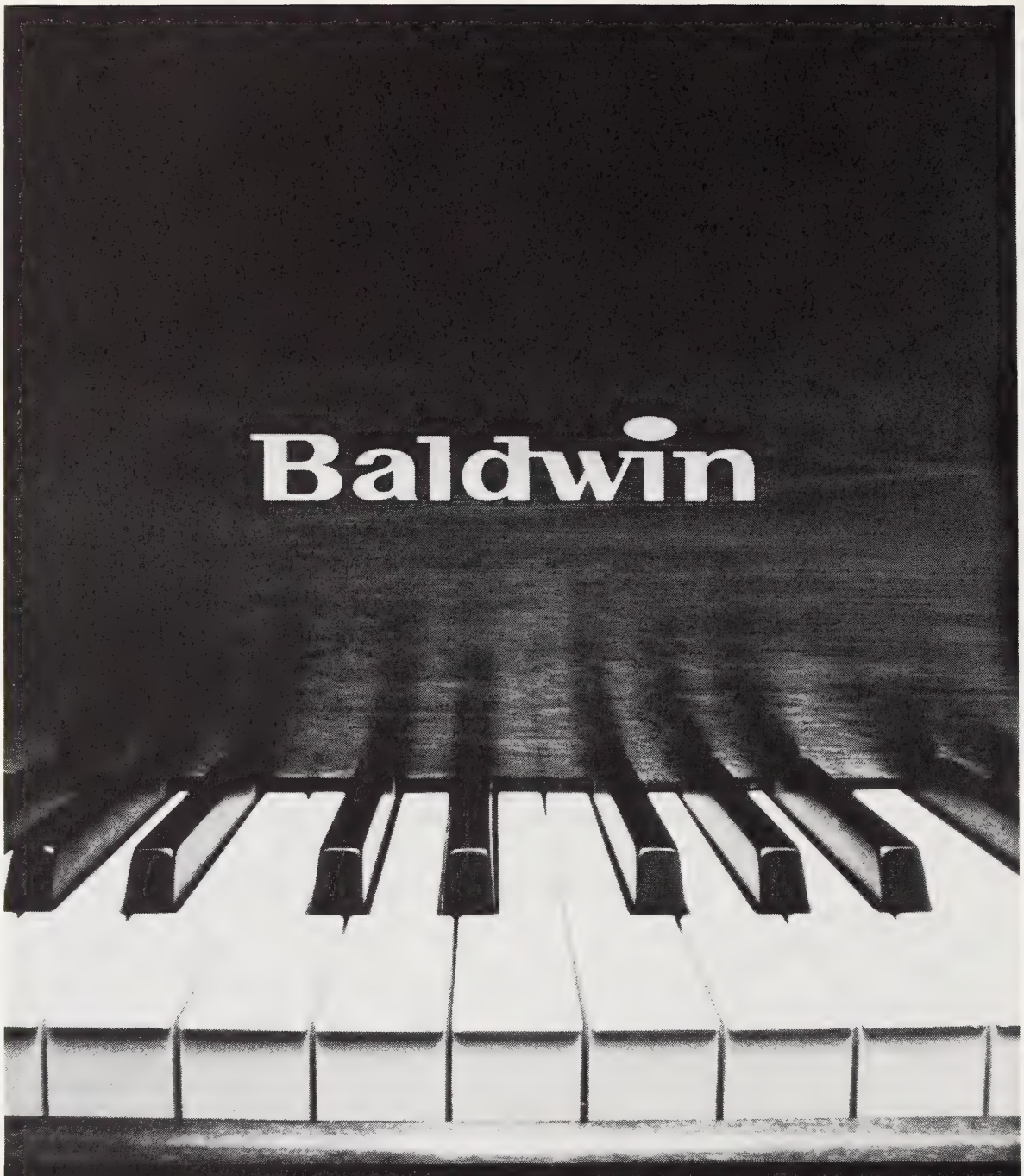
## "Presidents at Pops"

A very special night at Pops, in fact a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening.

The "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats.

In addition, there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall, on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

Cost of the "all-inclusive package" is $3,000 for both events, and an early sell-out is expected. A specially designed program book is also planned, to contain advertisements to the business and professional community. "Presidents at Pops" will be a gala highlight of the 1982 season. For details and information, please contact Chet Krentzman, BSO Overseer and "Presidents at Pops" General Chairman; or Frank Pemberton, in the Development Office at Symphony Hall, (617) 266-1492.




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## Friends' Weekend at Tanglewood

The Friends' annual weekend bus trip to Tanglewood is set this year for 23-25 July 1982. In addition, there will be a single one-day trip on Sunday, 11 July. Detailed information will be available in early spring; if interested, please call the Friends' Office at 266-1348.

## BSO Members in Recital

BSO flutist Paul Fried will appear in recital with pianist Christopher O'Riley at the Longy School of Music in Cambridge on Sunday, 28 February at 3 p.m. The program will include music of Martinů, J.S. Bach, Fauré, Varèse, and Schubert. General admission is $5, student admission $4.

## Art Exhibits in the Cabot-Cahners Room

Once again this season, monthly art exhibitions will be shown in the Cabot-Cahners Room, representing a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries. Artwork from the Pucker-Safrai Gallery was on display during the month of November. The following organizations will be represented during the next several months:

| | |
|---|---|
| 30 November—4 January | Béla Kalman Photo Gallery |
| 4 January—1 February | Helen Schlien Gallery |
| 1 February—1 March | Kezar Gallery |
| 1 March—22 March | Experimental Etching Studio |
| 22 March—12 April | Boston Architectural Center |

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

### Harp

Ann Hobson Pilot

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Alfred Robison

## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

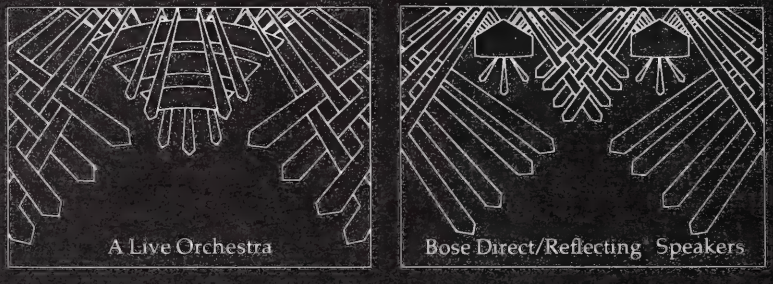
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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STRAVINSKY: Le Sacre du Printemps/ Seiji Ozawa
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Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




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Friday, 19 February at 2
Saturday, 20 February at 8
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Boisterous Bourrée (Allegro ritmico)
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Andante
Menuetto
Allegro

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STRAVINSKY — Suite from the ballet *Pulcinella*
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II. Serenata: Larghetto
(a) Scherzino
(b) Allegro
(c) Andantino
III. Tarantella
Toccata: Allegro
IV. Gavotta con due variazioni
V. Vivo
VI. (a) Minuetto: Molto moderato
(b) Finale: Allegro assai

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**Benjamin Britten**
Simple Symphony, Opus 4, for strings



*Edward Benjamin Britten was born in Lowestoft, Suffolk, England, on 22 November 1913 and died in Aldeburgh on 4 December 1976. He composed the Simple Symphony between 23 December 1933 and 10 February 1934, adapting and scoring for string orchestra music that he had originally conceived for piano between his ninth and twelfth years. He himself led the first performance in Norwich, England, on 6 March 1934. The score is dedicated to Audrey Alston, who used to teach Britten the viola in Norwich and who introduced him to Frank Bridge. These are the first performances by the Boston Symphony Orchestra. The Simple Symphony is scored for string orchestra.*

Prodigies in musical composition, though rare, are nonetheless familiar figures in our concert life. We frequently hear early works by such gifted youthful geniuses as Mozart, Schubert, and Mendelssohn; but rarely, except perhaps in a concert or on a record of historical curiosities, do we hear music they composed before they had entered their teens. In the case of Britten's Simple Symphony, however, we hear musical ideas conceived in boyhood, though the final form in which they are presented came from the composer's early maturity.

Britten began composing very early, at about age five, conceiving his earliest works as musical commentaries on the great events of his household—or such events as seemed great to a small boy! But before long he began to write in the more abstract forms, and turned out a large series of piano pieces in various characteristic genres. At the age of twelve he met the composer Frank Bridge, who became his principal teacher and probably the most important single influence on the composer's musical life. Despite the boy's youth, Bridge did not in any way dilute his insistence on the most thorough mastery of compositional craft, though he was at the same time enthusiastic and supportive. So thorough was Bridge's preparation that Britten easily won a scholarship to the Royal College of Music in London at age sixteen, where he studied composition with John Ireland and piano with Arthur Benjamin. On the whole the conservatory years, though they certainly provided some "finish" to his technique, did not advance his musical views considerably, since the conservatory was generally insular in its outlook, and when the boy won a College award that provided enough money to support him in study abroad for a half year, and proposed to work with Alban Berg in Vienna, the academic powers objected; in the end, his parents did not allow him to go.

In 1933, at the age of twenty, Britten returned to some of the piano pieces of his childhood, chose themes from those that still most appealed to him, and worked them up anew for string orchestra in a format designed largely for amateur players. It is one of the great glories of English musical life that the major composers create music intended for young people, music that is rich and imaginative but which makes technical demands within the limits of youth orchestras, choruses, chamber ensembles, or soloists. Britten himself continued to write for young musicians all his life, and his example has

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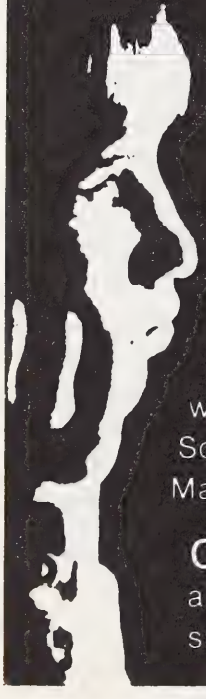
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also been followed in more recent years by Sir Michael Tippett, Andrzej Panufnik, and Peter Maxwell Davies (who is perhaps more active in this area than any other current composer, having written full-scale operas—one for grade school and another for secondary school levels—in which all the singing and orchestral parts are designed for young musicians).

In the earliest edition of the score the Simple Symphony is described as "by E.B. Britten (arranged B.B.)," as if the young Edward Benjamin and the older Benjamin were two different people, though a note on the score also confessed that the piece "is entirely based on material which the composer wrote between the ages of nine and twelve. Although the development of these themes is in many places quite new, there are large stretches of work which are taken bodily from the early pieces, save for the re-scoring for strings." The coy suggestion of an arrangement from another composer has been deleted from the latest edition of the score, which simply identifies the work as one by Benjamin Britten; the Simple Symphony has established itself as a genial and unpretentious little masterpiece of charm and wit whose composer need not adopt the Petrarchan stance that it was composed "by a different man than the one I am now."

The "Boisterous Bourrée" takes two combining themes, which constantly appear together, from a piano suite (No. 1) composed in 1926; a lyrical second theme presented in the first violins comes from a song composed in 1923. These materials are arranged into a succinct simplified sonata form. The "Playful Pizzicato" is a brilliant *presto* showpiece for plucked strings, drawing its main idea from a piano scherzo of 1924 and its Trio from a song of the same year. The "Sentimental Saraband" is the most expressive movement of the four, quite affecting in its simplicity. The main material comes from the Suite No. 3 for piano of 1925, while the major-key middle section draws upon a Waltz for piano composed in 1923, when Britten was only nine years old. The "Frolicsome Finale" is much like the first movement in its layout. The first theme is derived from Britten's Sonata No. 9 (!) of 1926; the contrasting theme comes from a song of 1925. The brevity and directness of the Simple Symphony, though utterly unpretentious, reveal already the hand of the composer whose mastery of melodic gesture, rhythmic life, and orchestral clarity marked him as one from whom greater things might soon be expected.

—Steven Ledbetter

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**Wolfgang Amadè Mozart**
Symphony No. 25 in G minor, K.183 (K.173dB)



*Johannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the "little" G minor symphony in Salzburg in 1773; it was almost certainly performed in Salzburg at that time, though no date of performance is known. It was also probably performed in Vienna about ten years later. The Boston Symphony Orchestra gave the first American performances under Wilhelm Gericke on 27 and 28 October 1899; at that time the early symphonies of Mozart were so little known that reviewer Philip Hale, writing in the Boston* Journal, *described the work as having been "exhumed by Gericke." It was not performed again at BSO concerts until Leonard Bernstein programmed it in 1948, followed by Erich Leinsdorf in 1963 and, most recently, Joseph Silverstein in 1975. The score calls for two oboes, two bassoons, four horns, and strings.*

Much ink has been spilled over the fact that this wonderful symphony, patronizingly called the "little G minor" to distinguish it from the later K.550 (admittedly one of the glories of music), was Mozart's first symphony in a minor key. It came at a time when many Austrian composers, Haydn among them, as well as such lesser lights as d'Ordoñez and Vanhal, were all trying their wings with one, or two, or perhaps just a few more minor-key symphonies. It is rather hard for us—standing as we do on the far side of the romantic gulf—to imagine a musical culture in which just about everything was cheery, chipper, and decoratively major-key. *Weltschmerz* was simply not a subject for music, at least not during a particular rather restricted period of time that we most often refer to as "rococo" (following our customary musical practice of stealing terminology from the art historians). There had been highly complicated and expressive music exploiting minor keys during the Baroque era, but the swing of taste in the mid-century had driven out anything that might be too serious, and a frivolous backlash ensued. Eventually that palled, and the important composers experimented, at least briefly, with the minor keys once again. This has been labeled the *Sturm und Drang*, or "storm and stress" period, (though it has sometimes been referred to as the "romantic crisis"), but no emotional crisis has ever been resolved with less strain—and without even the necessity of consulting a psychiatrist! The composers involved each wrote a handful of symphonies in minor keys and declared themselves cured.

Yet they did amass a certain degree of lasting expressive capital in the process. This confluence of cheery rococo decorations with the stormy effusions of the "romantic crisis" resulted finally in the creation of the mature classical style, in which composers could move freely and with great expressive effect between extremes of mood, in a way that would have been impossible a generation earlier. The new, mature style was fully exploited by Mozart and Haydn in the works that we consider the most treasurable, those compositions that still form the core repertory of our musical lives.

As for the oft-made assertion that the "little G minor" was Mozart's introduction to this expressive world in the realm of the symphony, writers have overlooked the earlier Sinfonia in D minor (K.118 [K.74c]) composed three years before. Indeed, even as a child of seven Mozart had shown his awareness of these realms: when visiting England, he wrote a keyboard piece in G minor (K.15p) in which the keyboard was treated in quite a symphonic manner with all of the gestures that became stereotyped in—and were claimed as the invention of—the later period.

We don't know why Mozart composed this particular work, but it was certainly done with an impending performance in view, since his eminent practicality prevented him from writing music for its own sake as a theoretical exercise. The first performance, then, certainly took place in Salzburg soon after the work's completion. That Mozart thought highly of it is clear from a letter that he wrote from Vienna a decade later, on 4 January 1783, urgently asking his father to send some of the scores he had left in Salzburg; this G minor symphony was among them. Since he thanked his father for a package that arrived on 15 February, we can assume that the scores came then and were presumably used for a performance sometime that spring. And by that time he had completed the *Haffner* Symphony, one of the earliest of his later symphonies to have remained almost continuously in the repertory, so that if he expressed himself willing to introduce the


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earlier G minor symphony to Vienna, he must have done so out of a justifiable pride at his achievement of a decade earlier.

The symphony opens with the dramatic gestures characteristic of this "romantic crisis": stormy syncopations, dramatic tremolos, daring (for the time) chromaticism, passionately leaping thematic ideas. And yet already Mozart is the master of the means of expression that in the hands of a lesser composer might have been repeated in stereotyped fashion; the opening theme, played with the strings vigorously syncopated, returns soon after in the plangent solo oboe over the lightest of unsyncopated string accompaniments, thus turning fierceness to lamentation. Slashing rhythmic figures passed between the violins and cellos mark a return to fierceness soon after. Mozart demonstrates similar control of his expressive moods in the slow movement, a miniature sonata form, in which the color darkens magically during an unexpected harmonic extension in the recapitulation.

After the vigorous G minor of the Menuetto, the open-air rusticity of the Trio, which is played entirely by wind instruments and in the major mode, is a welcome bright relief. The finale returns to the fierceness of the opening movement, eschewing a shift to G major for a lighter, "sociable" ending and continuing the string syncopations of the beginning. And yet here too Mozart demonstrates his unexcelled ability to shift moods with the utmost naturalness between one phrase and the next, with a lighter lyric idea filled with those pensively rising Mozartean chromaticisms; nonetheless most of the movement remains a field of combat for intense contrapuntal treatment of the principal ideas.

—S.L.




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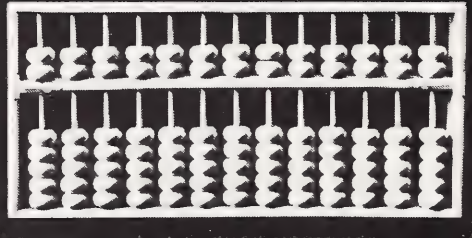
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**Sergei Prokofiev**
*Classical* Symphony, Opus 25



*Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. The* Classical *Symphony, Opus 25, was written in 1916-17. The composer himself conducted the first performance in Petrograd on 21 April 1918; he also led the Russian Symphony Orchestra in the American premiere, which took place in New York in December of the same year. The symphony was introduced to the Boston Symphony Orchestra concerts by Serge Koussevitzky on 26 January 1927; it remained one of the works that Koussevitzky programmed most frequently season after season. The BSO has also performed it under Richard Burgin, Charles Munch, Pierre Monteux, Eugene Ormandy, and Erich Leinsdorf. The most recent performances, in the years 1974, 1975, and 1976, all took place at the Berkshire Music Festival under the direction of Aaron Copland, Arthur Fiedler, and Joseph Silverstein respectively. The score calls for a "classical" orchestra—two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

This symphony is officially Prokofiev's Symphony No. 1 in D major, but the nickname *"Classical"* has taken hold so thoroughly that it is virtually never identified in the more formal way. Actually, it is not the first symphony Prokofiev ever composed; even before entering the St. Petersburg Conservatory, he had had formal training from Reinhold Gliere, a recent graduate in composition, on the advice of Taneyev, to whom the young Prokofiev had taken his earliest compositions when he was eleven years old. Gliere had spent the summer of 1902 at the Prokofiev family home in Sontzovka and had led the boy (at his own insistence) through the stages of composing a symphony in G major. He entered the Conservatory two years later, his parents having been persuaded by the director Glazunov that his talent demanded that he be given the opportunity. He made his best marks at the Conservatory as a pianist, but his interest in composing grew ever stronger. During the summer of 1908, Prokofiev and his fellow student Nikolai Miaskovsky undertook the challenge of writing a symphony apiece during their summer vacations; they wrote regularly to each other, sending the themes they were using and criticizing each other's work. At the end of the summer, they approached Glazunov in the hope that he would arrange orchestral readings of the two works. Prokofiev's symphony was in E minor and began with what Glazunov considered a "harsh" dissonance—a C major triad over an F sharp in the bass; the director of the Conservatory was unable to get the boy, now a budding young composer of seventeen, to change the opening. "The C major with the F-sharp in the bass struck me as pleasantly dramatic and not at all 'harsh.'"

Prokofiev realized that Glazunov was beginning to be irritated with him for the "unseemly" music he was writing, but somehow a reading of the symphony was

arranged. It was rather a makeshift affair; the conductor didn't want to look at the score in advance, so he was sightreading the whole thing. The young composer noted that the performance was entirely devoid of any kind of subtlety or even accuracy in the dynamics. But he had at least been able to ***hear*** his symphony.

> On my way home I asked myself: What was the result, for me, of hearing my symphony played? . . . I realized that the symphony was not really badly orchestrated and I also realized that if it had been rehearsed with close attention and understanding, those places could have been made to sound perfect all right. But how much more naive it was than Scriabin's *Poem of Ecstasy!* In a word, I returned home dissatisfied and not at all beaming with joy. I would have to write a new symphony.

It took Prokofiev eight years to get around to writing the "new" symphony—the first one whose paternity he would acknowledge publicly. Ironically, having compared his 1908 work with his modern idol Scriabin, Prokofiev chose to write the new symphony after a distinctly older model: Haydn. The germ of the idea for the new symphony had been planted at about the time Prokofiev composed the now forgotten E minor work, while he was studying conducting with Nikolai Tcherepnin.

> I liked very much going to Tcherepnin's conducting class. Here it gradually became clear that the practice of constantly studying scores and then working with the orchestra in preparing them for performance was not only useful in terms of conducting but a help to me in learning more about orchestration.
>
> As Tcherepnin and I were sitting side by side with the score in front of us at one of those endless lessons, rehearsing the student orchestra, he would say, "Just listen to how marvelous the bassoon sounds right here!" And I gradually developed a taste for the scores of Haydn and Mozart: a taste for the bassoon playing staccato and the flute playing two octaves higher than the bassoon, etc. It was because of this that I conceived or thought up the *Classical Symphony,* although that was five or six years later. Right here I should note that, although I didn't learn all that I should have about orchestration in Rimsky-Korsakov's class, I made up for it in Tcherepnin's class.

The actual impetus to write the *Classical* Symphony came from Prokofiev's desire to compose an entire symphony without the use of a piano, which had been his constant aid in composition from his childhood improvisations to that time. It occurred to him that it might be easier to employ Haydn's style in that undertaking. And another


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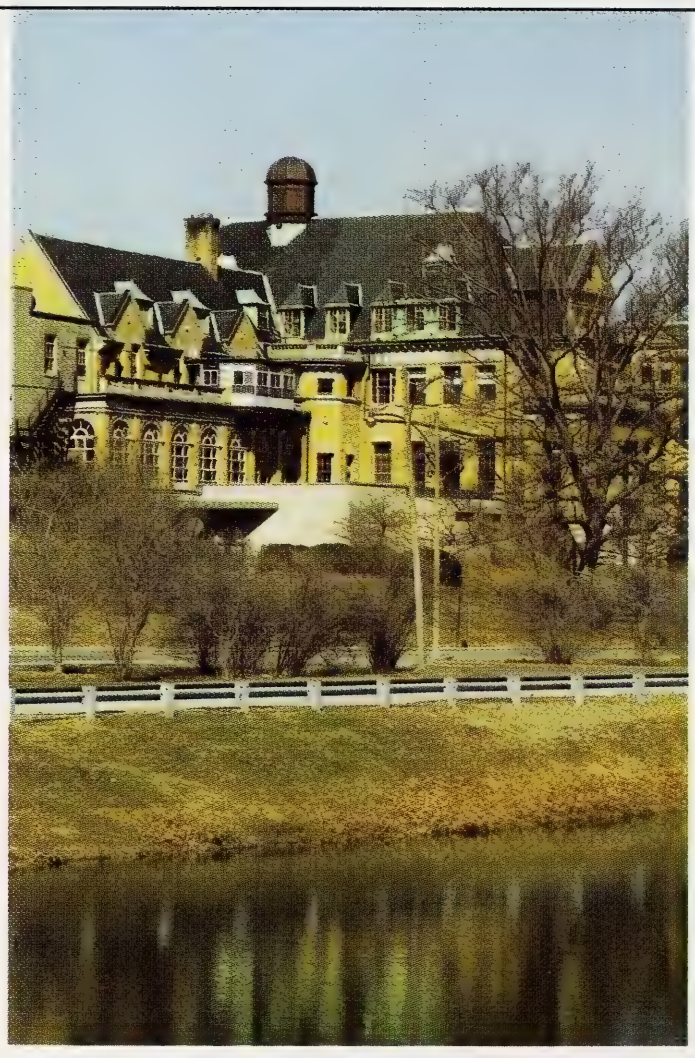

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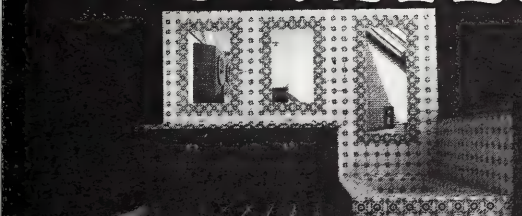
thought intrigued him: if Haydn were alive at the time of his new composition (1916), how would he blend his own musical style with the newer elements of later music? Prokofiev decided to answer the question for him.

He began the symphony in the summer of 1916 with the Gavotte (the third movement) and wrote material for the other movements too. The following summer, near Petrograd, he discarded the original finale entirely and rewrote it, while polishing the rest of the work. "And when it began to hang together, I renamed it the *Classical Symphony.* First because that was simpler. Second, out of mischief . . . and in the secret hope that in the end I would be the winner if the symphony really did prove to be a classic." And so it has proved: no symphonic work of Prokofiev's is performed more frequently or received with greater delight. Its directness and wit, its brevity, and its fusion of Haydnesque clarity with Prokofiev's youthful grotesqueries have won champions for the *Classical* Symphony both in Russia and in the West, when so much of Prokofiev's music is still evaluated according to the political stance of the critic.

The opening *coup d'archet* and arpeggiation of the D major triad take us back immediately to the world of the Viennese classics, as also the size of the orchestra and the way the various instruments are handled. But Prokofiev's sudden shift to C major only eleven measures into the piece tells us that the classical air is not simple imitation or pastiche, but a reworking of traditional musical gestures with witty modern twists. Still, the opening Allegro is in a straightforward sonata form, with a wonderful developmental climax in which the violins play the secondary theme metrically shifted by one beat. The Larghetto unfolds a simple rondo form, equally clear in its returns to the descending lyrical theme in the violins. The Gavotte is absolutely quintessential Prokofiev in its blend of innocent dance with delightful, unexpected twists of harmony. Prokofiev returned to this dance many years later and expanded it for use in his ballet score for *Romeo and Juliet.* The brilliant rushing finale, *Molto vivace,* maintains its high spirits without let-up from beginning to end, partly because Prokofiev tried, in writing this movement, to use nothing but major chords. This plan demands some lightning changes of key that would have surprised old Haydn, but they would no doubt have delighted him, too.

—S.L.

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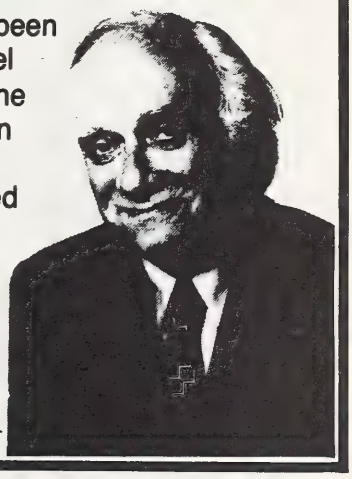
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**Igor Stravinsky**
Suite from the ballet *Pulcinella*



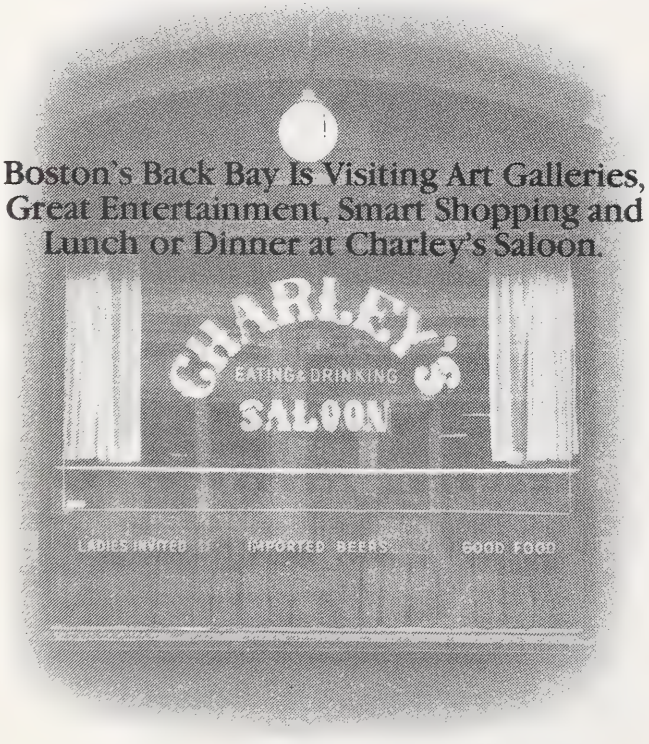
*Igor Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971. The ballet* Pulcinella *was begun in the fall of 1919, completed on 20 April 1920, and first performed by the Ballets Russes at the Paris Opera on 15 May 1920 under the direction of Ernest Ansermet. The suite was prepared about 1922; portions of the suite were given their first American performance by the Boston Symphony Orchestra under Pierre Monteux on 22 and 23 December 1922. It has also been performed here under the direction of Alfredo Casella, Serge Koussevitzky, and Igor Stravinsky; the most recent Symphony Hall performances were Monteux's in January 1957. Performances since then have taken place at Tanglewood under Michael Tilson Thomas and, most recently, Christoph Eschenbach last summer. In addition the orchestra has performed the entire ballet (including the songs) twice at the Berkshire Festival—under Lukas Foss in 1954 and Michael Tilson Thomas in 1974—and once in Symphony Hall, under Erich Leinsdorf in 1965. The score of the suite in its 1949 revision (performed here) calls for two each of flutes, oboes, bassoons, and horns, one trumpet, one trombone, a quintet of solo strings (two violins, viola, cello, and bass), and a medium-sized group of orchestral strings.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird, Petrushka,* and *The Rite of Spring.* Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a Swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale,* which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of 10 June 1919 from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept the commissions. We do not know exactly when he reached this decision, but he began actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev,

Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, so the official title of the full work—"*Pulcinella,* Ballet in One Act for Small Orchestra and Three Solo Voices, Based on Music of Pergolesi"—is actually a substantial error. And, considering that the genuine Pergolesi is to be found almost entirely in the songs (which are not included in the orchestral suite), the title is even more thoroughly incorrect for the suite.* The other composers, who have recently been identified, are almost entirely unknown, though no doubt worthy in their own way: Domenico Gallo and Alessandro Parisotti. Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but actually they are by a Dutch count named Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his

*Pergolesi has suffered more than perhaps any other composer from sloppiness and errors in the preparation of editions of his music. The so-called "complete edition" of his works omits a great many genuine compositions and includes an extraordinarily high percentage of works by other composers masquerading as Pergolesi's. A new edition, based on much more highly refined source research, is currently in preparation.


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work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on 5 December.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in *concertino* and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—S.L.


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**More...**

The biggest and fullest book about Britten's music is a recent volume by Peter Evans, *The Music of Benjamin Britten* (U. of Minnesota), which provides extended studies of the major scores and some discussion of just about everything. For informed and enthusiastic discussion of the composer and his works up to the early 1950s, the symposium volume edited by Donald Mitchell and Hans Keller, *Benjamin Britten: a Commentary on his Work by a Group of Specialists,* is first-rate. An evocative photographic study has been prepared by Donald Mitchell and John Evans: *Benjamin Britten: Pictures from a Life, 1913-1976* (Scribners). Among the several recordings of the Simple Symphony in the current catalogues, those by Nicolas Flagello with the Rome Chamber Orchestra (Peters import, coupled with works by other recent English composers, Chagrin, Rawsthorne, and Warlock) and by Neville Marriner with the Academy of St. Martin-in-the-Fields (Angel) are recommended.

Stanley Sadie, who wrote the fine article on Mozart in The New Grove, is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion,* edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony,* edited by Robert Simpson (Pelican paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Specialists in authentic early music performance practice have now progressed beyond J.S. Bach to Mozart, and an important new series of records is now appearing which will contain all of the Mozart symphonies performed on original instruments by an orchestra of the precise size and physical placement of the various orchestras for which Mozart composed them (neither size nor arrangement was standardized in his day, and the music of each work may reflect the character of a given ensemble). The "little G minor symphony" is available on vol. 4 of the series; played by the Academy of Ancient Music under the direction of Jaap Schröder (Oiseau-Lyre), it provides a sound and style of Mozart playing different from anything you have ever heard; I personally find the recordings fresh and

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bracing. There are also some excellent recordings by modern orchestras, including those by Colin Davis with the London Symphony Orchestra (Philips Festivo, coupled with Symphonies Nos. 29 and 32) and by Neville Marriner and the Academy of St. Martin-in-the-Fields (Philips, coupled with Symphonies Nos. 26 and 27).

Prokofiev has suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tend to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tend to criticize the works of Prokofiev's later years (after he had returned to Russia) as responses to the pressure of "official" standards of musical style. A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwarz (Norton; available in paperback), which is filled with a broad range of fascinating material. The standard Soviet biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view and is by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his recently published memoir, *Prokofiev by Prokofiev* (Doubleday), from which I quoted liberally in the notes to the *Classical* Symphony. My very favorite recording of the *Classical* Symphony, Serge Koussevitzky's 1947 reading with the Boston Symphony Orchestra, is not currently in print (RCA issued it on an LP in the early 1960s with other older recordings of the BSO under the direction of Muck, Koussevitzky, Monteux, and Munch as a "bonus" release, but it has long since been unavailable, although DG pressed copies a few years ago as a BSO Marathon premium). Other possibilities are Vladimir Ashkenazy with the London Symphony (London), Leonard Bernstein with the New York Philharmonic (Columbia), André Previn with the London Symphony (Angel), or Gennady Rozhdestvensky with the Moscow State Radio Orchestra (Melodiya/Angel).

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White's catalogue of Stravinsky's output contains analyses of every work, prefaced by a short biography: *Stravinsky: The Composer and His Works* (U. of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail about the composition of some works (often more than one can usefully assimilate) while skimming over others. Stravinsky's own recording of the *Pulcinella* Suite with the Columbia Symphony Orchestra is coupled with his recording of the *Soldier's Tale* Suite (Columbia). The ballet's original conductor, Ernest Ansermet, has left his views on the suite in a recording with the Orchestre de la Suisse Romande (London Stereo Treasury, coupled with the *Song of the Nightingale).*

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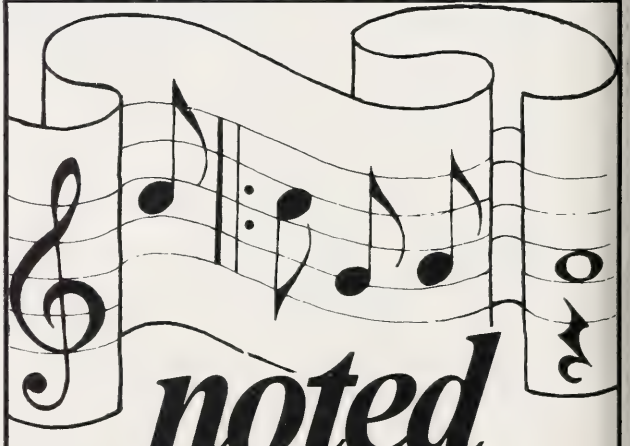
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## Kurt Masur



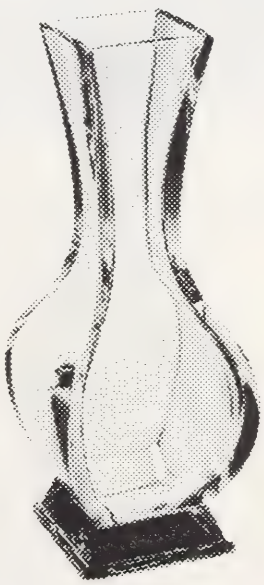
Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season and, in the years following, appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony. Following his initial Boston Symphony appearances in February of 1980, he went on to conduct the San Francisco Symphony, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival last June. Boston and New York also heard him last spring when he returned to this country with the Leipzig Gewandhaus Orchestra. Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. His credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg State Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels. Prior to this season, Mr. Masur's most recent Boston Symphony appearances were at Tanglewood, where he led two concerts last summer.


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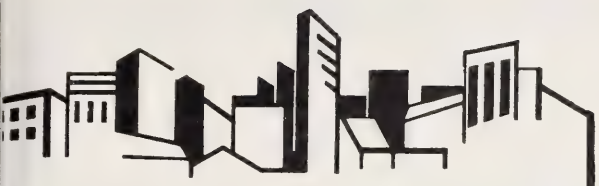
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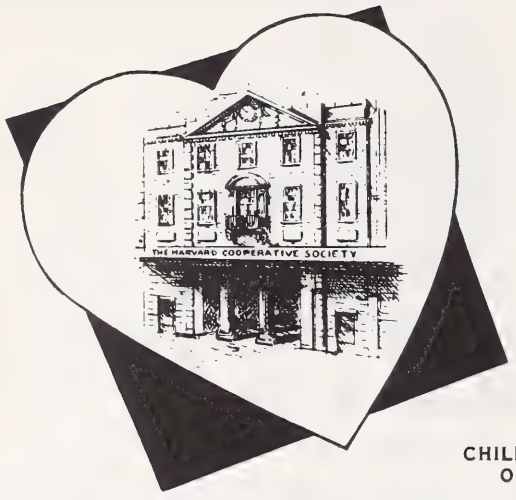
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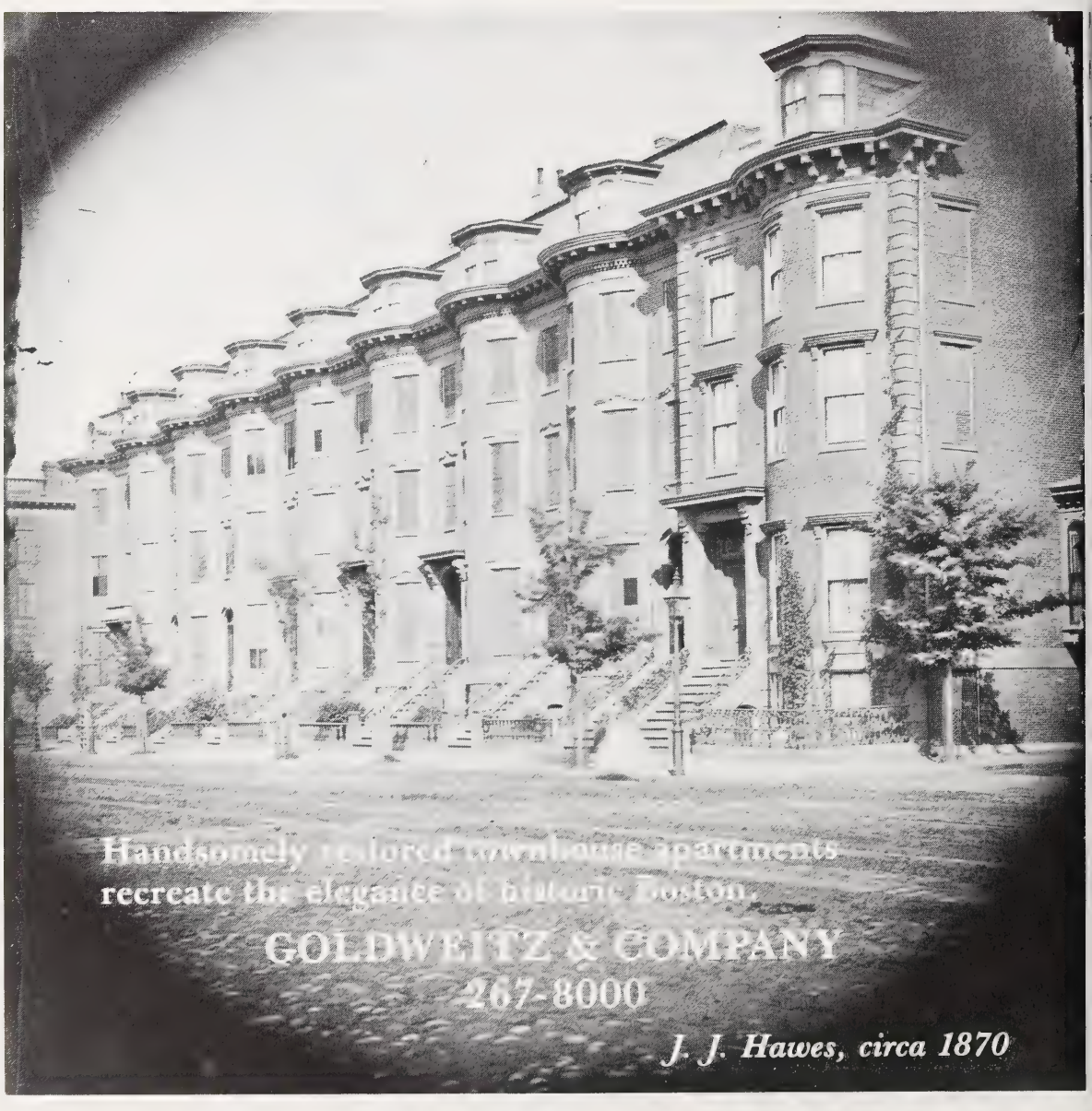
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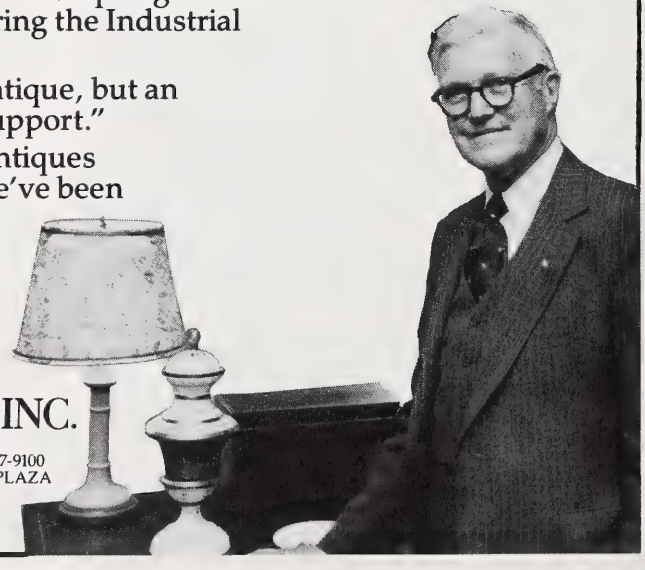
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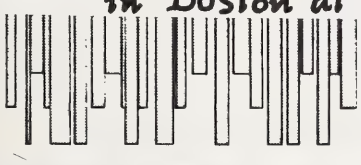
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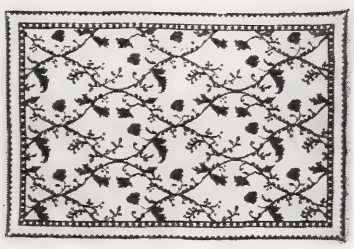
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Thursday, 25 February—8-9:50
Thursday '10' series
Friday, 26 February—2-3:50
Saturday, 27 February—8-9:50
Tuesday, 2 March—8-9:50
Tuesday 'B' series

KURT MASUR conducting

| | |
|---|---|
| Brahms | Variations on a Theme by Haydn |
| Prokofiev | Violin Concerto No. 1 |
| JOSEPH SILVERSTEIN | |
| Paganini | Variations on *Di tanti palpiti* |
| JOSEPH SILVERSTEIN | |
| Kodály | Suite from *Háry János* |

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Thursday, 4 March—8-9:50
Thursday 'B' series
Friday, 5 March—2-3:50
Saturday, 6 March—8-9:50
Tuesday, 9 March—8-9:50
Tuesday 'C' series

KLAUS TENNSTEDT conducting

| | |
|---|---|
| Strauss | *Don Quixote* |
| JULES ESKIN, cello | |
| BURTON FINE, viola | |
| Beethoven | Symphony No. 5 |

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Wednesday, 10 March at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Annex.
Thursday, 11 March—8-10:05
Thursday '10' series
Friday, 12 March—2-4:05
Saturday, 13 March—8-10:05
Tuesday, 16 March—8-10:05
Tuesday 'B' series

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| | |
|---|---|
| Mozart | Piano Concerto No. 23 in A, K.488 |
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| Bruckner | Symphony No. 4, *Romantic* |

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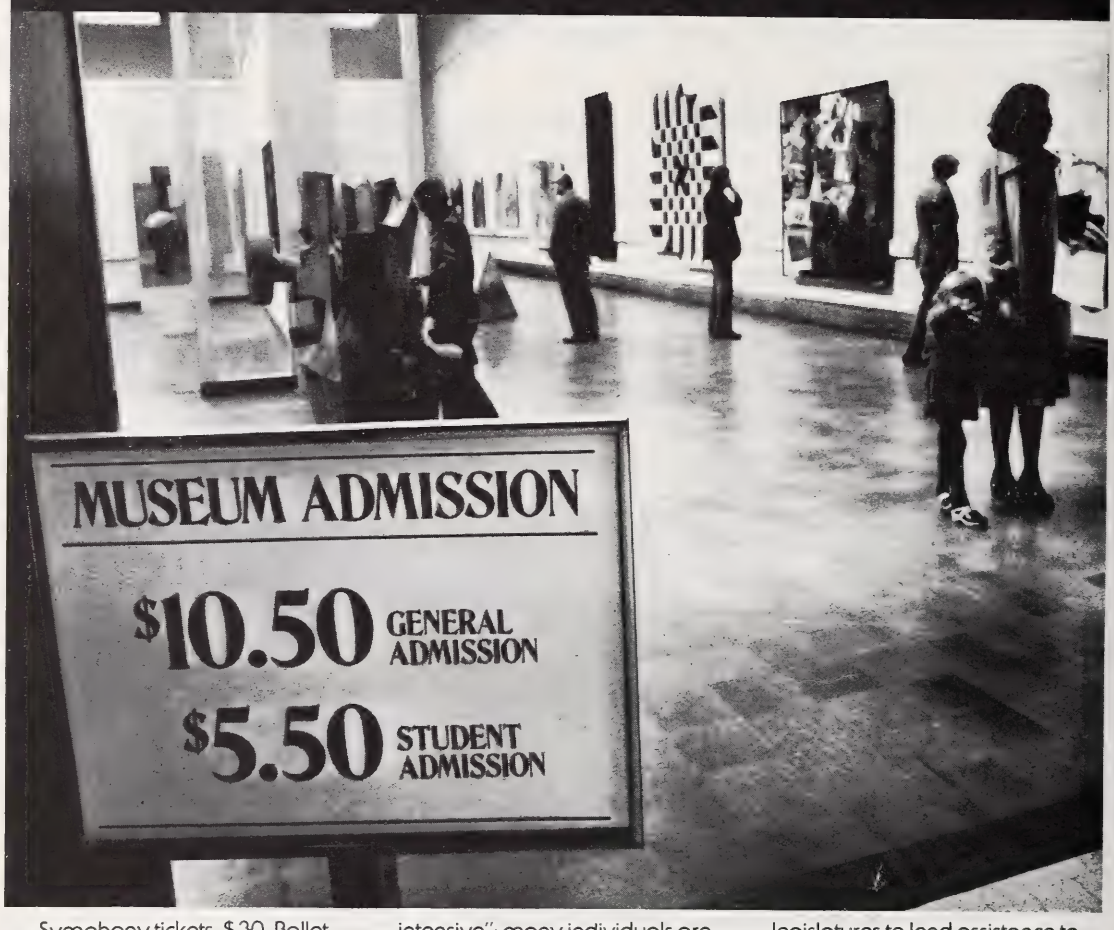


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## PRE-SYMPHONY CHAMBER CONCERTS

Saturday, 20 February at 6
Tuesday, 23 February at 6

JEROME ROSEN, violin
PATRICIA McCARTY, viola
CRAIG NORDSTROM, clarinet
RANDALL HODGKINSON, piano

MOZART — Duo No. 1 in G for violin and viola, K.423
- Allegro
- Adagio
- Rondo: Allegro

MR. ROSEN and MS. McCARTY

STRAVINSKY — Suite from *L'Histoire du Soldat* for violin, clarinet, and piano
- The Soldier's March
- The Soldier's Violin
- A Little Concert
- Tango—Waltz—Ragtime
- The Devil's Dance

MSSRS. ROSEN, NORDSTROM, and HODGKINSON

MOZART — Trio in E flat major for piano, clarinet, and viola, K.498, *Kegelstatt*
- Andante
- Menuett
- Allegretto

MSSRS. HODGKINSON and NORDSTROM, and MS. McCARTY

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**Wolfgang Amadè Mozart**
Duo No. 1 in G for violin and viola, K.423

Mozart and his wife Constanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. In the preceding months, Wolfgang had completed three of his six *Haydn* quartets, his earliest mature string quartets, which were eventually published with a dedication to the revered older master. While in Salzburg, Mozart learned that his old friend Michael Haydn, the younger brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which Haydn had produced only four before being taken ill (the constant pressure of his job in Salzburg had driven him to the bottle). The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop, who had made his own life in Salzburg miserable), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Michael Haydn's own that it is a wonder the Archbishop didn't suspect something, although the fact that he didn't is further proof of his musical philistinism. In any case, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

**Igor Stravinsky**
Suite from *L'Histoire du soldat,* for violin, clarinet, and piano
(arranged by the composer)

*L'Histoire du Soldat* in its original form was a collaboration between Stravinsky and the Swiss writer C.F. Ramuz, designed to produce a small theater piece that could tour successfully at a time—1918—when the large-scale productions of the Ballets Russes, from which Stravinsky had already become world famous, were out of the question owing to the dislocations caused by the war. The result was a blend of music, dance, and narration for an ensemble consisting of a narrator, three actor-dancers, and an instrumental group of seven players—a percussionist plus two each of woodwinds, brass, and strings (representing one high-pitched and one low-pitched instrument in each pair); the story that unfolded in performance was a version of the Faust legend, in which the devil attempts to win the soul of a soldier and finally succeeds in doing so. Throughout the action, the soul is visually and musically represented by the soldier's violin, which he plays at the very beginning, loses to the devil, wins back by a trick, and finally loses permanently.

The success of the stage piece prompted Stravinsky to prepare a concert suite for performances without actors, but retaining eight of the eleven original musical numbers. But in the autumn of 1919, even before the large concert suite had received its first performance, Stravinsky had prepared a smaller, chamber music transcription of five movements from his score, designed as a gift for Werner Reinhart of Winterthur, who had not only provided the financial support for the original production in 1918 (as Stravinsky recalled later, "He paid for everybody and everything, and finally even commissioned my music"), but who was also a distinguished amateur clarinetist. For this arrangement, then, Stravinsky recast the score of the five chosen movements as a kind of piano reduction with obbligato parts for the violin and, of course, the clarinet.

**Wolfgang Amadè Mozart**
Trio in E flat for clarinet, viola, and piano, K.498, *Kegelstatt*

*Clarinet:* the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets *(clarini)* of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high *or* low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to Mozart, who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the present trio, K.498, in 1786, the Clarinet Quintet, K.581, in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

Mozart entered the opening bars of the E flat trio into his personal catalogue of compositions on 5 August 1786 as the last of three chamber works with piano to be composed that summer following the first production of *Le nozze di Figaro.* Mozart wrote it for the Jacquin family, or rather for the daughter of the family, Franziska, who would have played the piano part in the home performances, while Stadler played the clarinet and Mozart himself the viola (his own favorite instrument when performing chamber music). The music is small-scaled and intimate, obviously intended for the personal pleasure of the performers, but it is also a remarkably unified score, with basic motives recurring in different movements.

There is an old tradition that Mozart composed the trio while playing skittles (a form of bowling), hence the nickname *"Kegelstatt"* ("skittles-lane" or "bowling alley") by which it is known in German. Alas there is little evidence to support the tale. The nickname should really be applied to the charming horn duets, K.487, which Mozart had composed about a week earlier: there he actually wrote on the manuscript *"untern Kegelscheiben"* ("while playing skittles").

When Artaria published the trio in 1788, he was clearly worried that there weren't enough clarinetists around to make it a commercial success, because he listed the scoring on the title page as for piano, *violin,* and viola, then added the note: "The violin part may also be played by a clarinet"! But the melodic character and the soft accompaniment figures in the low register—for which Stadler was famous—call for the clarinet at every point. And it is, in any case, highly unlikely that clarinetists would ever willingly give up this work.

—Notes by Steven Ledbetter

## Patricia McCarty

BSO assistant principal violist Patricia McCarty earned B.M. and M.M. degrees at the University of Michigan, where she was a student of Francis Bundra. A prizewinner in numerous competitions, most notably the 1972 Geneva Concours, she has appeared as soloist with the Houston Symphony, l'Orchestre de la Suisse Romande, the Civic Orchestra of Chicago, the Ithaca College Orchestra in Lincoln Center, and many community orchestras in the United States. A student at Tanglewood in 1975, she has also participated in the Marlboro and Interlochen festivals and performed before President Carter at the White House while on tour with Music from Marlboro. She was a member of the Lenox Quartet in residence at Ithaca College (N.Y.), and she held faculty positions at the University of Michigan and the Interlochen Center for the Arts before joining the BSO in the fall of 1979. In the Boston area, Ms. McCarty has been heard as soloist with the Boston Pops, the Handel and Haydn Society, the Newton Symphony, the Pro Arte Chamber Orchestra, and in recitals at the Gardner Museum and on the Charles River Concerts series.

## Craig Nordstrom

Born in Denver, Colorado, Craig Nordstrom became bass clarinetist of the Boston Symphony Orchestra in February 1979. Following graduation from Northwestern University, he joined the U.S. Marine Band in Washington, D.C. Mr. Nordstrom received his master's degree from Catholic University. While still a student, he was a clarinetist with the Chicago Civic Orchestra and the Colorado Philharmonic. He was bass clarinetist with the Vancouver (B.C.) Symphony from 1975 until 1977, and before joining the BSO he was bass clarinetist of the Cincinnati Symphony Orchestra. Mr. Nordstrom is currently on the faculties of Boston University and the New England Conservatory of Music.

## Jerome Rosen

Jerome Rosen started playing violin at five and piano at six, and majored in mathematics and philosophy as an undergraduate at Western Reserve University in Cleveland while continuing his musical studies. Before his appointment as assistant concertmaster of the BSO and concertmaster of the Boston Pops in 1972, Mr. Rosen was associate concertmaster of the Detroit Symphony, and conductor and musical director of the Oak Park Symphony in Michigan. His violin teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. For seven seasons, Mr. Rosen was a violinist, conductor, and keyboard player with the Cleveland Orchestra, and he was an eight-time member of the Casals Festival Orchestra. An active performer of solo and chamber music, he is now a violinist and keyboard player with the Boston Symphony. Mr. Rosen recently provided verses for Boston Symphony Youth Concerts performances of Camille Saint-Saëns's *Carnival of the Animals.*

## Randall Hodgkinson

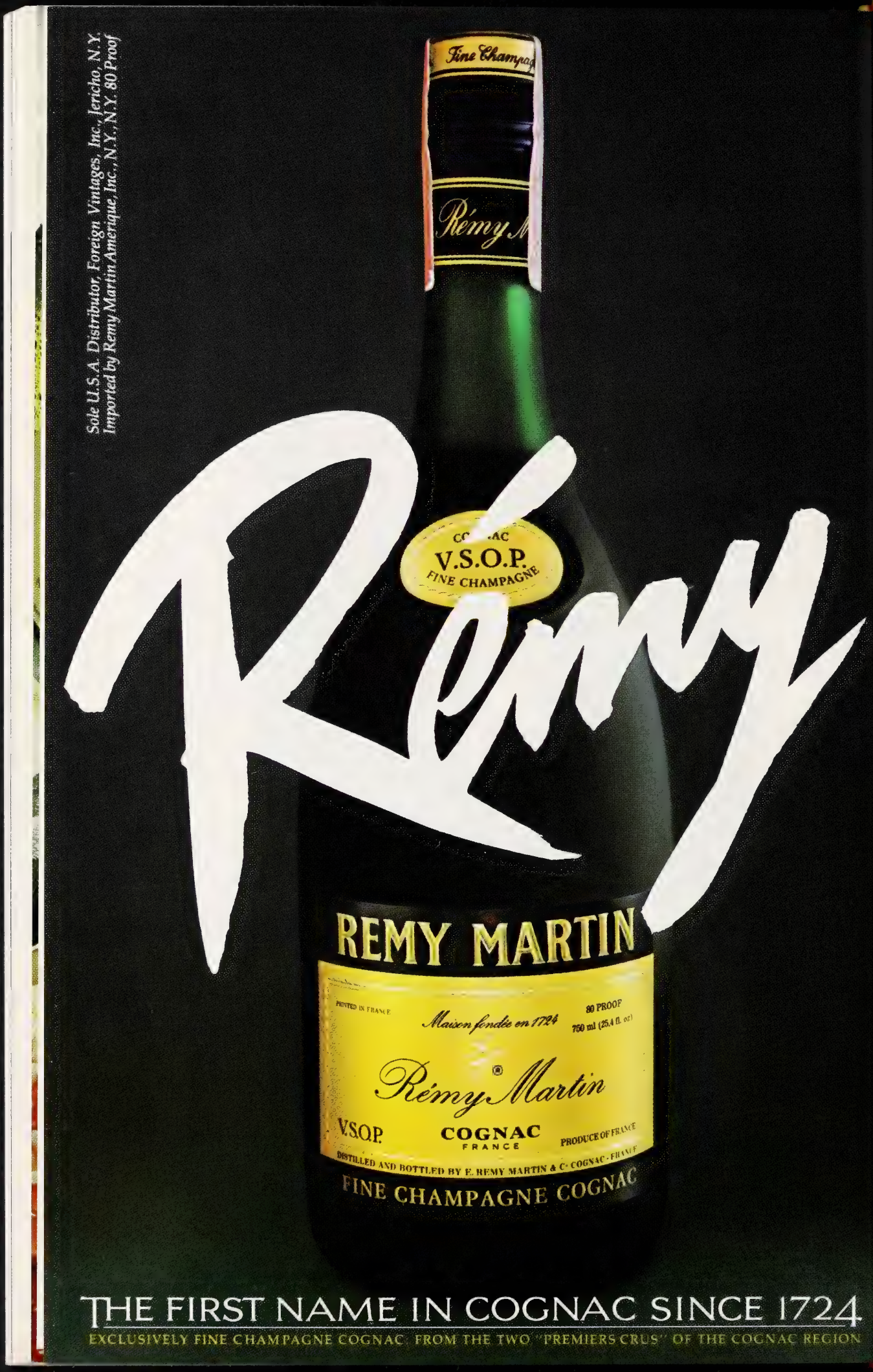
Originally from Lindhurst, Ohio, pianist Randall Hodgkinson was the winner of the 1981 International American Music Competition sponsored jointly by the Rockefeller Foundation and Carnegie Hall. Mr. Hodgkinson first studied at the Cleveland Music School Settlement and then worked with Claude Frank at Aspen, Colorado. While on full scholarship to the New England Conservatory of Music, he studied with Veronica Jochum, Leonard Shure, and Russell Sherman. A prizewinner in numerous competitions, he has also worked with Eleanor Sokoloff at the Curtis Institute in Philadelphia. Locally, Mr. Hodgkinson is a member of the chamber ensemble Musica Viva, and he teaches at the Belmont Music School in Boston. He made his debut with the Philadelphia Orchestra in November 1981, and he will perform with the American Symphony Orchestra and the Buffalo Philharmonic next season.

# Boston Symphony Orchestra



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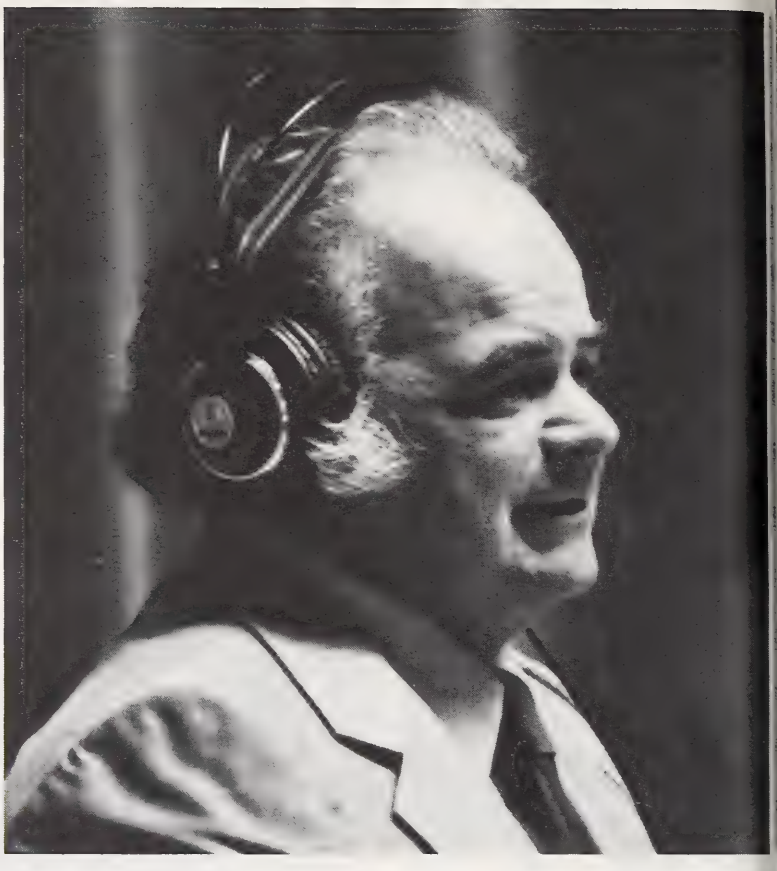
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WAMC (90.3 fm)
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WNYC (93.9 fm)
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WVPS (107.9 fm)
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WMEA (90.1 fm)
Portland, ME

WMEM (106.1 fm)
Presque Isle, ME

WPBH (90.5 fm)
Hartford, New Haven, Waterbury, CT

WEVO (89.1 fm)
Concord, NH

# BSO

## BSO/WCRB Musical Marathon 1982

The twelfth annual BSO/WCRB Musical Marathon will take place the weekend of 16-18 April 1982. The Marathon is of course one of the BSO's primary fundraising efforts, and it also serves as one of the most exciting and direct ways for volunteers to become involved with the orchestra. Planning for this year's Marathon began virtually as soon as last year's ended, and the range of this year's nearly 300 premiums is extraordinary: BSO "exclusives" highlighting the orchestra's international reputation with an "around-the-world" theme focusing on major cities to which the BSO has toured; premiums offered by orchestra members and staff and ranging from homebaked bread to evening-length recitals; gift certificates from restaurants and items from retail stores; tickets for concert, theater, and sports events; and nearly 25 premiums from the Berkshires, including weekend or overnight stays. This year's Marathon catalog, underwritten by New England Telephone, will be available in mid-March. WCVB-TV-Channel 5 will once again make available two-and-a-half hours of prime time for the Marathon concert broadcast on Sunday evening, 18 April.

In addition to all of this, works by more than 75 artists in all media—including sculpture, photography, etchings, and paintings—have been donated for the Marathon Fine Arts Show, which will open in Symphony Hall on Monday evening, 5 April. A "Preview Party" for the Fine Arts Show will be held in the Hatch Room on Monday, 5 April from 5 to 8 p.m. There is no admission charge; refreshments donated by Concord Caterers will be served, and music will be provided by New England Conservatory musicians. If you would like to receive an invitation to the "Preview Party," please phone the Marathon Office at 266-1492, ext. 230.

## "Presidents at Pops"

A very special night at Pops, and a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening. This "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats. In addition there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

"Presidents at Pops" already has more than seventy businesses in the greater Boston area committed to attend. For further information on this and other aspects of the Boston Symphony's Business Leadership Program, please contact Frank Pemberton in the BSO's Development Office at (617) 266-1492.

## Share the BSO With the Kids!!

The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, features the strings of the Boston Symphony Orchestra in Mozart's *Eine kleine Nachtmusik* and Camille Saint-Saëns's musical trip to the zoo, *Carnival of the Animals.*

Although weekday concerts are sold out, a limited number of Saturday-morning tickets are available due to school budget cuts which have affected group sales. Share the BSO with the kids on Saturday morning, 27 February at 11. Call the Symphony Hall Youth Activities Office at 267-0656 for complete ticket information.

## BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: conductor Klaus Tennstedt on Monday morning, 8 March at 11, and pianist Misha Dichter on Friday morning, 12 March at 11.

## Friends' Weekend at Tanglewood

The Friends' annual weekend bus trip to Tanglewood is set this year for 23-25 July 1982. In addition, there will be a single one-day trip on Sunday, 11 July. Detailed information will be available in early spring; if interested, please call the Friends' Office at 266-1348.

## BSO Members in Recital

BSO flutist Paul Fried will appear in recital with pianist Christopher O'Riley at the Longy School of Music in Cambridge on Sunday, 28 February at 3 p.m. The program will include music of Martinů, J.S. Bach, Fauré, Varèse, and Schubert. General admission is $5, student admission $4.

## Art Exhibits in the Cabot-Cahners Room

Once again this season, monthly art exhibitions will be shown in the Cabot-Cahners Room, representing a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries. Artwork from the Pucker-Safrai Gallery was on display during the month of November. The following organizations will be represented during the next several months:

| | |
|---|---|
| 1 February—1 March | Kezar Gallery |
| 1 March—22 March | Experimental Etching Studio |
| 22 March—12 April | Boston Architectural Center |

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Gift Planning

There are many ways to make a contribution to the Boston Symphony Orchestra. Outright gifts of securities and cash are popular choices, yet non-income producing gifts such as real estate, antiques, insurance policies, or jewelry can provide valuable income for the Symphony and a healthy tax deduction for the donor.

A brochure explaining various options for Life Income Gifts that benefit both the BSO and the donor is now available. To obtain a copy, or for further information, please contact the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, telephone (617) 266-1492.

## The Council of the Boston Symphony Orchestra

Formed in 1966, the Council of the Boston Symphony Orchestra is a group of approximately 550 Friends of the BSO. As the orchestra's volunteer corps, the Council provides supplementary financial assistance by working on various aspects of fundraising, particularly the BSO/WCRB Musical Marathon, a nationally-known weekend of broad-based support-pledging to the BSO. Throughout the year, benefit events either musical or festive in nature are staged in local communities. In this way, and by voluntarily staffing Symphony Hall as tour guides, luncheon and supper hosts and hostesses, information-givers, and in other supportive ways as needed, members of the Council increase overall awareness of the orchestra's needs and understanding of the BSO's goals.

There are two requirements for membership in the Council: the ability to make a definite commitment of time to one of the Council's projects, and current membership in the Friends of the BSO. The Council encompasses the entire Greater Boston area and is divided geographically into chapters, so new members are elected through their own Area Councils. Membership inquiries are welcome at any time and should be directed to the Friends' Office in Symphony Hall at 266-1492.




## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

### Harp

Ann Hobson Pilot

### Personnel Managers

William Moyer
Harry Shapiro

### Librarians

Victor Alpert
William Shisler
James Harper

### Stage Manager

Alfred Robison

## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

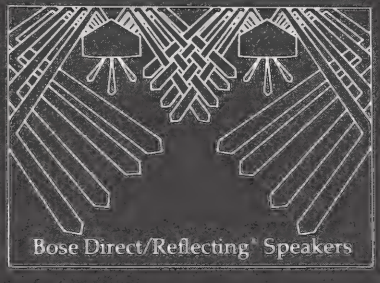


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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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### 1980-81 SUBSCRIPTION SEASON

| Series | Number of Subscribers | Number of Subscribers who contribute | Dollars raised from Donors | Percentage of Participation |
|---|---|---|---|---|
| FRIDAY | 1,642 | 861 | 227,257.20 | 52% |
| SATURDAY | 1,637 | 287 | 27,592.00 | 18% |
| THURSDAY 10 | 1,092 | 253 | 33,210.25 | 23% |
| TUESDAY B | 1,143 | 269 | 19,867.00 | 24% |
| TUESDAY C | 1,162 | 237 | 27,816.20 | 20% |
| THURSDAY A | 1,143 | 229 | 16,971.00 | 20% |
| THURSDAY B | 1,082 | 145 | 13,397.08 | 13% |

### 1981-82 SUBSCRIPTION SEASON—SEPT. 1-DEC. 31

| Series | Number of Subscribers | Number of Subscribers who contribute | Dollars raised from Donors | Percentage of Participation |
|---|---|---|---|---|
| FRIDAY | 1,702 | 535 | 176,114.82 | 31% |
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| THURSDAY 10 | 1,106 | 158 | 21,808.00 | 14% |
| TUESDAY B | 1,112 | 141 | 24,387.19 | 13% |
| TUESDAY C | 1,089 | 125 | 25,203.00 | 11% |
| THURSDAY A | 1,105 | 140 | 18,116.00 | 13% |
| THURSDAY B | 1,073 | 90 | 11,017.00 | 8% |

**As the Boston Symphony concludes its 100th birthday season with the final two months of concerts, we hope our subscribers will join in the challenge of helping the Orchestra maintain its level of artistic excellence; you can help do this by responding to the annual fund appeal which has just been mailed to you.**

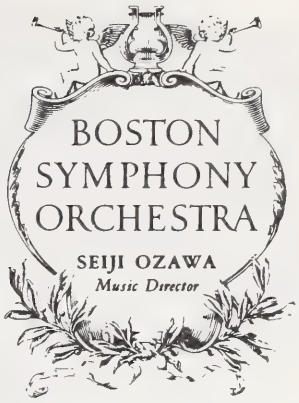



**A contribution in any amount is welcome, but please bear in mind that in order for the symphony to meet expenses for each concert, the average contribution must at least equal the price of your subscription series. We thank you.**

**All contributions are tax deductible; please make all checks payable to: Boston Symphony Orchestra, Inc., and mail to the Development Office, Symphony Hall, Boston, MA 02115.**

BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 25 February at 8
Friday, 26 February at 2
Saturday, 27 February at 8
Tuesday, 2 March at 8

**KURT MASUR** conducting

BRAHMS — Variations on a Theme by Haydn, Opus 56a

PROKOFIEV — Violin Concerto No. 1 in D, Opus 19
(American premiere given by the Boston Symphony Orchestra on 24 April 1925)
Andantino
Scherzo: Vivacissimo
Moderato—Allegro moderato

JOSEPH SILVERSTEIN

PAGANINI — Variations on *"Di tanti palpiti,"* Opus 13

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KODÁLY — Suite from *Háry János*
Prelude. The Fairy Tale Begins
Viennese Musical Clock
Song
The Battle and Defeat of Napoleon
Intermezzo
Entrance of the Emperor and his Court

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**Johannes Brahms**
Variations on a Theme by Haydn, Opus 56a



*Johannes Brahms was born in Hamburg on 7 May 1833 and died in Vienna on 3 April 1897. Working from sketches made in spring 1873 (or possibly late 1872), he composed these variations, but for two pianos and in the form now known as Opus 56b, in May, June, and early July 1873. The first hint of their other and now far more familiar life as a piece for orchestra is in a letter of 4 September 1873 to his publisher, Fritz Simrock, and, more obliquely, in a request on the first of that month for a supply of orchestra manuscript paper. It may be that the idea of orchestrating the work came to him only after he had tried out the two-piano version with Clara Schumann in Bonn on 20 August. At any rate, the orchestral score was quickly completed, so that Brahms was able to send it to Simrock on 4 October. The letter accompanying the package for the first time attaches Haydn's name to the work, previously referred to simply as "Variations for two pianofortes" and "Variations for orchestra." The composer conducted the first performance at a Vienna Philharmonic concert, 2 November 1873. As for the two-piano version, the performance by Hans von Bülow and Charles Hallé in Manchester, England, on 12 February 1874, is the first of which we have certain record. A performance in Boston by the Theodore Thomas Orchestra on 31 January 1874 was probably the first in America. The Boston Symphony Orchestra first played the variations on 5 and 6 December 1884, Wilhelm Gericke conducting, and it has been programmed since by Arthur Nikisch, Emil Paur, Willy Hess, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Aaron Copland, and Seiji Ozawa, who led the most recent Tanglewood performance in 1971. The most recent performances in Symphony Hall took place in January and February 1977 under the direction of Mstislav Rostropovich. The instrumentation is discussed below.*

Not the least of Brahms's oddities was his informed connoisseurship of old music. For example, he participated as contributing editor to many scholarly publishing projects, among them the complete editions of Handel, Mozart, Schubert, Chopin, and Schumann, and he prepared publications of works of Couperin and Carl Philipp Emanuel Bach. He was a serious collector of musical manuscripts and, as a very young man, he began to make copies of works that came his way and that interested him. These he collected in a folder marked "Copies of outstanding masterpieces of the 16th-18th centuries for study purposes," a practice he kept up until about 1870. In that collection we find a sheet with the Andante of Haydn's Symphony No. 16 in B flat on one side and on the other, some music labeled "Second movement of a divertimento for wind instruments by Haydn. *Chorale St. Antoni.*" The side with the movement from the symphony is dated November 1870. The side with the *Chorale St. Antoni* is not dated, and in his recent edition of the variations (Norton), Donald M. McCorkle says that "from its

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SCHUBERT: Symphony No. 9/ Sir Colin Davis
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STRAVINSKY: Le Sacre du Printemps/ Seiji Ozawa
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appearance [it] seems to have been copied at a different time, probably later." We don't know, then, exactly when Brahms first saw the theme on which, in 1873, he made these beautiful variations. We do know that the person who showed it to him was Carl Ferdinand Pohl, librarian of the Society of the Friends of Music in Vienna and author of an important, though unfinished, Haydn biography. There is no convincing evidence for Haydn's authorship of the divertimento from which this movement is taken (nor of the other five pieces in the set). Most scholars now attribute the piece to Haydn's pupil, Ignaz Pleyel.* McCorkle also points out that "the source of the title *Chorale St. Antoni* has not yet been explained to anyone's satisfaction." Eduard Hanslick's review of the first performance suggests that the theme is "probably a pilgrimage song." Others have speculated similarly, but their ideas, however plausible, have been no more than conjecture.

What matters is that Brahms found the theme beautiful and provocative. He took it over as he found it, for its first statement even staying with the wind-band character of the divertimento. The original is scored for two oboes, two horns, three bassoons, and serpent. Brahms gave the serpent line to the contrabassoon, doubling it with plucked cellos and basses, also adding a few tellingly placed notes for the trumpets. The full orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, kettledrums, triangle, and strings. Brahms's decision about the scoring of the theme is thoroughly characteristic: making it sound so

*Pleyel (1757-1831) as a young man spent five years with Haydn. He had quite a successful career as a pianist and composer, but eventually struck it rich in grand style with the piano factory he founded in 1807. Pleyel et Cie. is today the largest French manufacturer of pianos, and the Salle Pleyel is an important concert hall in Paris.

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much like the original delights the antiquarian in him, and adding (though discreetly) the strings from the outset suggests the possibility of expansion into a real orchestral texture. He set great store by organic, carefully and subtly prepared and modulated progress from event to event.

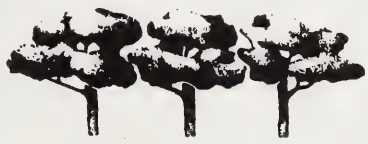
The melody moves almost always by step and it stays within a narrow range. Its particular flavor resides in the emphasis (by reiteration) on the third and fourth notes of the major scale: the first six notes of the tune consist of nothing else—in fact, in half of the opening ten-measure strain, the melody note is D or E flat. The prevalence of these notes suggests a certain kind of harmony—it is explicitly given in the two chords, something like an "amen" cadence, of the second measure—and that bias will indeed dominate the variations.

Something else that Brahms liked was rhythmic surprise and asymmetry, and when he first saw the *Chorale St. Antoni,* he must have been enchanted by its five-measure phrases. They go 3 + 2—or, more precisely, (2 + 1) + 2—and that irregularity is what would have made the attribution to Haydn so plausible to Pohl, Brahms, and countless others. The middle section of the theme begins with two four-measure phrases, making a charming change from the fives, and Brahms faithfully maintains that design.

What the theme (Andante) has almost none of is minor-mode harmony—no more, at least, than just a hint at the beginning of the second strain. One of Brahms's wittiest surprises as he varies, explores, and expands the *Chorale* is, then, his insistence on the minor: three of eight variations are in minor, and so is a considerable—and crucially placed—portion of the finale.


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**Variation I** (Poco più animato) takes as point of departure the reiterated closing chord of the theme itself, the tolling B flat being now continued at a slightly more animated tempo in bassoons, horns, and drums. At the same time, the strings fan outward—violins going up in plain eighth-notes, violas and cellos descending in triplets. For the second five measures, everyone reverses roles: the tolling goes into the high woodwinds with horns, the rising eighth-notes are played down below by cellos and bassoon, and the triplets descend from on high in violins and violas. The first variation has thus stated several rules of this game: 1) the sense of organic continuity from movement to movement (the "tolling"); 2) the possibility of role exchanges or the inverting of textures; 3) grouping notes by threes and the setting up of tensions between twos and threes. The brief middle section, moreover, makes the first move in the direction of darker harmonic coloration.

**Variation II** (Più vivace), a little faster than its predecessor, marks the beginning of almost every phrase with a loud bump (the single exception goes to the other extreme of pianissimo), and Brahms continues to play with the idea of lines proceeding by contrary motion. Nor are the triplets of Variation I quite forgotten. All this happens in B flat minor.


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**Variation III** (Con moto), also quick, and back in major, is *dolce* and *legato*. No triplets here: when the flowing eighth-notes are subdivided, it is into sixteenths exactly half their length. And here, instead of repeating sections literally as in the theme and the first two variations, Brahms writes out decorated repeats, so that it is almost like having two variations in one.

After that brief respite from threes, **Variation IV** (Andante con moto) turns out to be the first in triple meter. Brahms's choice of 3/8 rather than 3/4 is another way of expressing what his tempo direction of *Andante con moto* tells us: this is *not* a slow movement. Here the exchanging of parts as in Variation I returns: the gently grave melody in oboe and horn is soon heard an octave lower in strings, while the counterpoint that first was below it in the violas now adorns it from above in the voices of flute and clarinet. Another variation in minor.

**Variation V** (Vivace), very quick, is a scherzo with bumps at the beginnings of phrases (like Variation II) and with dazzling play on the two-against-three joke. And if the funny off-beat ending sounds familiar, that is because it, too, was first suggested in Variation II.

**Variation VI** (Vivace) begins with hunting horns and it sticks closer to the tune than anything we have heard recently. (The critic Eduard Hanslick once said that the theme in some of Brahms's variations was as hard to recognize as his face behind his new beard.) Brahms brings back the sound of the full orchestra, not heard since Variation II. He has also held one effect in reserve for this moment: "minor," so far, has always meant B flat minor, and now for the first time he explores the relative minor, G minor, which would normally be an obvious place to go to, which is even suggested ever so slightly in




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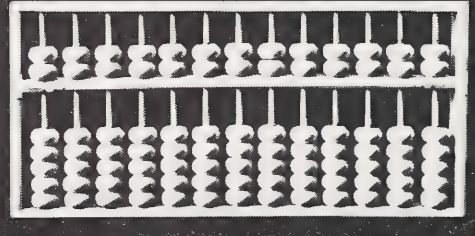
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the theme, but which he has carefully avoided. A variation, then, that is obvious and subtle at the same time.

**Variation VII** (Grazioso) is a most lovely, lilting *siciliana.* Its climax is built on the two-versus-three tension. This is the only variation slower than the theme.

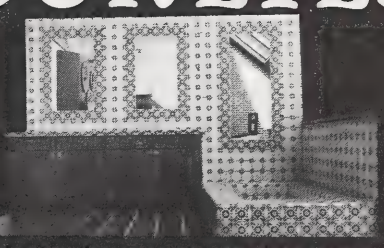
**Variation VIII** (Presto non troppo) is mysteriously scurrying music in minor, muted and pianissimo, full of imitations and whispered exchanges, breathless conflicts of twos and threes, and with yet another appearance of the witty off-beat cadence.

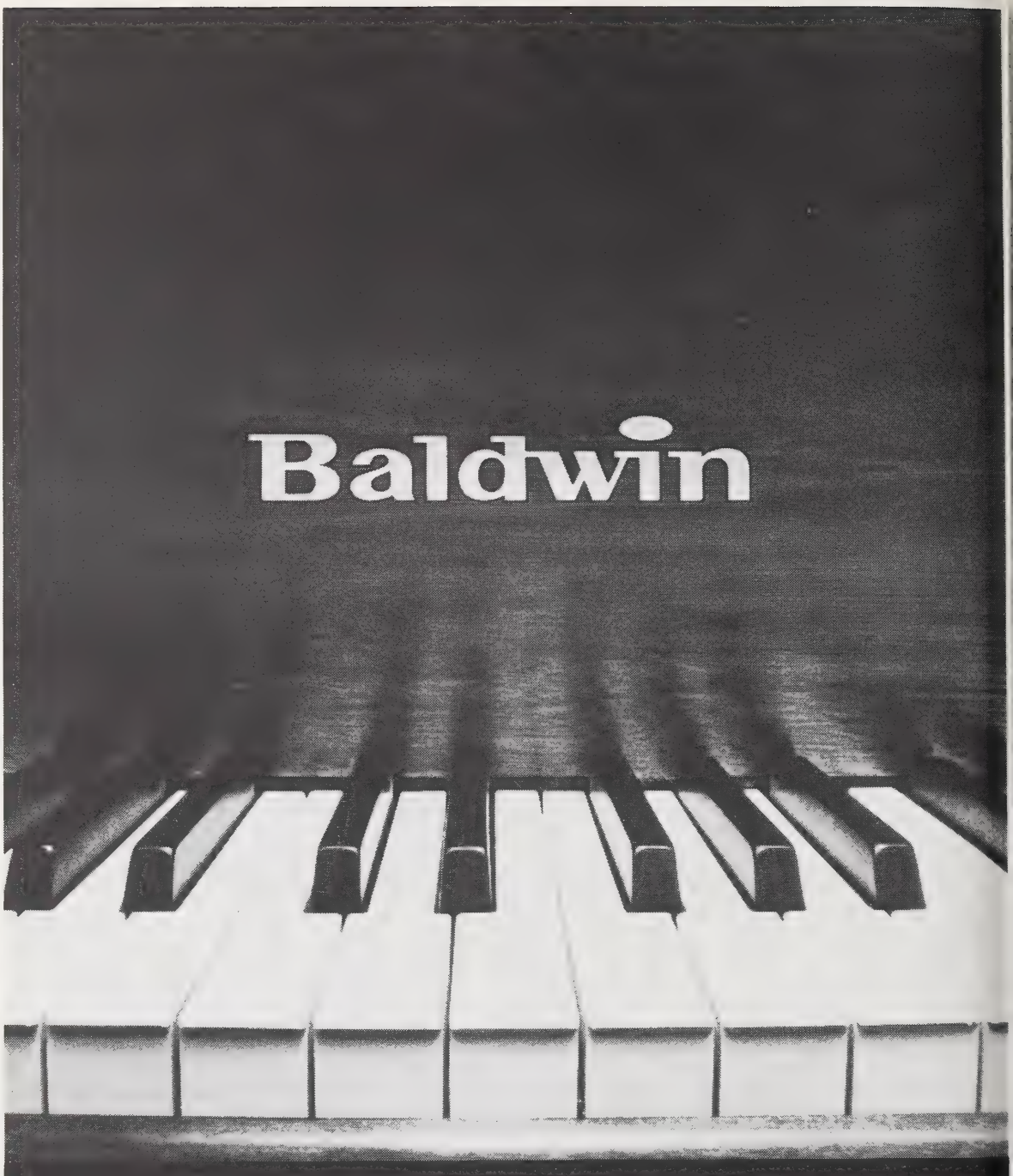
The whole genre of an independent set of orchestral variations was quite new in 1873. Now, for the **Finale** (Andante), Brahms did something so old and so forgotten that it, too, was new. He wrote a *passacaglia,* a set of variations over a repeated bass, thus creating a set of variations-within-variations. The bass is five measures long (of course) and hearing it is like looking at a child who resembles both parents—we aren't quite sure whether we are reminded more of the original *St. Antoni* melody or of its bass. The tempo is that of the theme, and Brahms gives us seventeen varied statements. They build rapidly and adventurously, and all the resources with which Brahms has made us familiar are paraded before us once more, and with wonderful freshness—contrapuntal imitations, groups of threes (often heard against twos), the minor mode (by suggestion at first, then explicitly in the last four statements), off-beats, things changing places within the texture (the bass, which had begun to creep upward in the tenth statement, has become the melody in the treble by the fourteenth). At the last statement, Brahms does the only possible remaining thing: he brings back the theme in quietly joyful triumph (and the patient triangle-player has his moment at last). And if you listen carefully to the last muttering scales in the violas and cellos, you will hear that the game of twos against threes isn't finished yet.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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**Sergei Prokofiev**
Violin Concerto No. 1 in D major, Opus 19



*Sergei Sergeyevitch Prokofiev was born in Sontzovka, Ekaterinoslav district, in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. He composed his First Violin Concerto in 1916 and 1917. A performance had been planned in the latter year, but political conditions in Russia were such as to require a postponement. The score was finally heard for the first time in Paris on 18 October 1923, when Serge Koussevitzky introduced it at one of his concerts; the soloist was Marcel Darrieux. Richard Burgin was the soloist in the American premiere, given by the Boston Symphony Orchestra under the direction of Koussevitzky on 24 and 25 April 1925. Later performances featured Lea Luboshutz, Benno Rabinoff, and Isaac Stern under Koussevitzky, Joseph Szigeti under Burgin, and most recently, in April 1964, Erick Friedman as soloist with Erich Leinsdorf conducting. In addition to the solo violin, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, two trumpets, four horns, tuba, timpani, side drum, bass drum, harp, and strings.*

The D major concerto was composed during one of the richest years of Prokofiev's early maturity. His early reputation as an *enfant terrible*—earned for the first two piano concertos, the Scythian Suite, the *Sarcasms* for piano solo, and the opera *The Gambler* (written, as he put it, in "an ultra-left idiom")—began to be modified with a series of works showing a "softening of temper" (again the words are Prokofiev's own), works that poured out so quickly that he almost outran his own opus numbers: the Opus 27 songs, completed in five or six days, were in fact finished before Opus 19 (the present violin concerto), Opus 25 (the *Classical* Symphony), or Opus 26 (the Third Piano Concerto), all of which had been started, even extensively sketched, but not yet orchestrated, since he was so engrossed in the completion and hoped-for staging of the opera.

The violin concerto started life as a theme for what was originally to be a one-movement "concertino" for violin and orchestra conceived early in 1915. During the ensuing two years, the one movement had grown to three and the little concertino had become a full-fledged concerto that takes flight from the meditative song that introduces its first movement. He completed the scoring of the concerto during the summer of 1917, a summer spent in the country, where, between bouts of orchestrating, he was composing in his head the *Classical* Symphony. When the planned performance in St. Petersburg that fall failed to take place owing to the political upheavals of the time, Prokofiev decided to leave Russia for America.

It was nearly six years before the score finally came to performance. During that time Prokofiev found himself disillusioned with American response to his music. He wrote his opera *Love for Three Oranges* for Chicago, and other works were performed there, but on the whole he found "less understanding than support" there, while in New York "there was no understanding but neither was there any support." So he settled first in Germany and then in Paris, where, in October 1923, Serge Koussevitzky gave the first

performance of the violin concerto. Several violinists were approached as possible soloists; Bronislaw Hubermann flatly refused to learn "that music," as did several other violinists. Finally Koussevitzky gave the solo to his concertmaster who, in the composer's view, "did quite well with it." Despite the delay before its first performance, the concerto quickly entered the repertory, especially after it was taken up enthusiastically by Joseph Szigeti, who played it the following year at a festival of modern music in Prague. Szigeti's love for the work no doubt had a great deal to do with its steadily spreading fame. But before long the concerto was so firmly established that it no longer required the services of one or two devoted exponents of new music; it had simply become part of the repertory.

Critics of Prokofiev have tended to fall into one of two schools, depending on political orientation. Soviet writers denigrate Prokofiev's early work, when he was overtly a modernist, in comparison with the more generally accessible scores that he composed after his definitive return to Russia in the thirties; they claim that the later works show the beneficial effects of "socialist realism" on his style. Western critics, on the other hand, have tended to hail the earlier works as more significant and imaginative, while deploring what they regard as the oversimplified prettiness of his later scores. As is often the case, these views tend to straitjacket discussion of Prokofiev's music to no good


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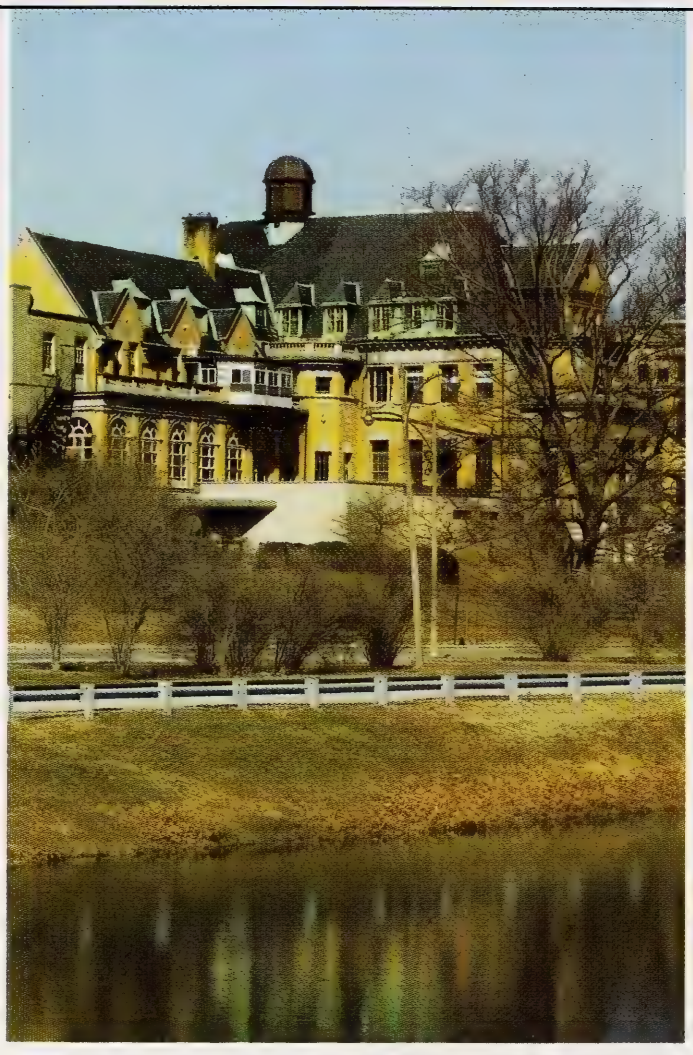

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purpose. His work reveals a love of the lyrical and of the grotesque at all periods, though one or the other may predominate in any given score.

The three movements of the First Violin Concerto project an unusual outline, in that the outer movements are generally more lyrical in character, while the middle movement is an energetic scherzo. But since the entire work grew from the "meditative" theme that opens the whole, it is not surprising to find that quality dominating—or rather, it is surprising only in comparison with such contemporaneous scores as that of *The Gambler*. Prokofiev features the soloist almost throughout as the leader of various small instrumental ensembles of varying color, always foremost in our attention; he calls for a wide range of expressive effects from the simplest *cantabile* line to pizzicato chords, a *ponticello* passage (bowing near the bridge of the instrument) in the second movement, sudden shifts from bowed to plucked notes, and floating, high harmonics. But however extreme in its technical difficulties the solo part may have seemed sixty years ago, it has now become part of the mainstream of the violinistic tradition. That means that listeners concern themselves not with the sheer feat of the performance accomplished, but rather with the singular colorful beauties of Prokofiev's score.

—Steven Ledbetter


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## About the First American Performance . . .

*With Richard Burgin as soloist, Serge Koussevitzky and the Boston Symphony Orchestra introduced the Prokofiev First Violin Concerto to America on 24 April 1925. The concert began with "Siegfried's Funeral Music" from "Götterdämmerung," played in memory of John Singer Sargent, whose portrait of Henry Lee Higginson now hangs in the Fogg Museum (a copy is on display in Symphony Hall at the entryway to the Cohen Annex off the Huntington Avenue corridor); continued with Schubert's Symphony No. 5 in B flat ("music of a persistent, penetrating dullness," complained the critic of the Transcript); and also included music by Charles Martin Loeffler before finishing with more Wagner. The headline in the Transcript ran "Day of Incident, Day of Plaudits, Day of Prokofiev." Incidentally, Philip Hale, whose review of the Prokofiev concerto is printed below, was also the BSO's program annotator at the time.*

### Philip Hale in the Boston Herald

There are still in Boston men and women who believe in the plenary inspiration of the long-acknowledged composers. To these believers the name "Schubert" was enough; anything signed by him must be good. And so there was clapping of hands, the customary, yet barbaric, manner of showing rapturous enjoyment.

These believers probably looked with dread on the production of Prokofieff's violin concerto. "Prokofieff"! Any man with a name like that must be a terrible, a dangerous fellow, given to nerve-rasping dissonances, moanings, shrieks, squeals, squeaks and grunts. But, lo, this concerto turned out to be a delightful work, as delightful as it is unusual and individual. Violin concertos in orthodox form are too often boresome. Even those by Beethoven and Brahms are distressingly long-winded, with pages of irritating repetition and yawn-compelling padding. The majority of these concertos should be put in a duck-press before serving. Lalo's Symphonie Espagnole is an exception, as Hans Von Buelow remarked long ago when he freed his mind about Max Bruch and thus annoyed many respectable persons who were "fond of music."

Prokofieff's concerto is not too deliberately unusual. It is free and unconfined but not laboriously so; from any want of technical skill in the composition. It abounds in ideas, in turn beautiful and joyously humorous. The treatment of these ideas for solo violin and orchestra is as refreshingly interesting as it is original. The "accompaniment" is more than an "accompaniment" in the common meaning of the word; it is symphonic; masterly in itself. There are charming effects of color, surprising but not extravagant; the unexpected is a fresh fascination. The effects in the whole work are gained with such audacious simplicity! Mr. Burgin played superbly and Mr. Koussevitzky reveled in the brilliance of the orchestral performance.

### H.T.P. in the Boston Transcript

Yet the revelation of the day remained Prokoviev's Concerto for Violin. For he has done the miracle—written a music that sounds like no other in the kind, revitalizing a withered form, pursuing, and sometimes capturing, a fitful, evasive beauty; gaining new and strange sonorities, restless again but also magical. The attendant orchestra no more than pairs the woodwinds and trumpets; few and sparingly used are the instruments of percussion. The part for the solo-violin is abrupt, changeful, exacting, hard to keep in mind and at the fingers' ends, rather than of superlative difficulty. To a movement Andantino succeeds a Scherzo; to the Scherzo, a movement Moderato. All three are relatively brief, all three are spare-bodied and low-voiced. In the upper tones the violin remains persistently. Yet they are seldom sharp-edged, thin or shrill. Time and again, Prokoviev (and Mr. Burgin) win them to a soft brightness, a singular and penetrating bitter-sweetness. Low-scaled and as gently colored is the orchestral background. Often it has a silvery sheen across which threads the violin, warmer or deeper tinted. There are euphonies, there are dissonances, both hushed rather than outspoken. And new lustres, again gently blended or contrasted. The formal progress avoids the academic orthodoxies; the routined mechanics. Yet in a short-breathed and inconstant music, there is discoverable symphonic web.

More to the point is the impression upon the waiting ear and the answering imagination. It is keenest in the Scherzo, where the violin tosses

about glints and flocks of sound; whirrs above the murmuring orchestra; flings this way and that as in a game of fancies and dexterities. The lightness, sportiveness, readiness of it all fascinate. Here is music softly scintillant, gay with its own motion, teasingly wayward. The Finale speaks in deeper sensibility and warmer voice. There are restless measures, abruptly shifting between violin and orchestra, and back again. By some urgency of mood, they concentrate into briefly sustained song; dissolve and fly apart anew; while through them seems to run a strange and singular beauty, glimpsed, evasive, tempting, never quite ensnared. The first movement is yet more broken. Like the dove from the ark, nowhere does it find a resting place. The matter is ever in motion and ever in solution. There is no substance to hold the mind; but a rare and curious play of these new lusters of high tone, this low-voiced and insinuating bitter-sweetness—all in incessant mutability. The spell of wandering and change haunts the music, haunts the hearer.

Writing a Concerto for Violin neither Prokoviev's hand nor Prokoviev's imagination is like those of other composers—modernists included. He plies his own magic, follows his own gleam. Faithful to him, Mr. Burgin excelled himself. No large sonorities overtaxed his tone; no brilliancies over-sharpened it; no urgency of mood overdrove it. The soft brightness, the gentle glint, the changeful outline, the evasive moods, the flitting artifice lay all within his powers. Upon him and upon one and another in the audience, Prokoviev also conjured.

### Warren Storey Smith in the Boston Post

The subject of much comment since its first performance in Paris under the direction of Mr. Koussevitzky in the autumn of 1923, Prokofiev's Concerto is actually no new work. Indeed it was at that time already 10 years old. And while it is in many respects a striking and individual achievement, the Concerto is singularly free from that harmonic audacity which we now associate with the name of Prokofiev.

The Concerto runs in three movements, of which the first seems the least consequential; the second is fleet and fanciful, the last unaffectedly melodious. Music bristling with difficulties of every sort, it was played in masterly fashion by Mr. Burgin, who, this season, both as concertmaster and as assisting artist, has proved himself more than ever before a most valued member of the orchestra.

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Wagner . . Siegfried's Funeral Music from "Götterdämmerung"
**Played in memory of JOHN SINGER SARGENT, January 12, 1856—April 15, 1925**

Schubert . . . . . Symphony in B-flat major, No. 5
I. Allegro.
II. Andante con moto.
III. Menuetto: Allegro molto; Trio.
IV. Allegro vivace.

Prokofieff . . . Concerto for Violin and Orchestra, Op. 19
(First time in America)
I. Andantino.
II. Scherzo.
III. Moderato.

Loeffler . . . Poem, "La Bonne Chanson" (after Verlaine)

Wagner . . . . . Overture to "Tannhäuser"

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There will be an intermission of ten minutes after the concerto

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**Niccolo Paganini**

*I Palpiti,* Introduction and Variations on *"Di tanti palpiti"* from Rossini's *Tancredi,* Opus 13



*Niccolo Paganini was born in Genoa, Italy, on 27 October 1782 and died in Nice, France, on 27 May 1840. He composed his variations based on the cabaletta "Di tanti palpiti" from Rossini's 1813 opera* Tancredi *in 1819. Like many of his virtuoso showpieces, he kept the work in manuscript throughout his lifetime, with the result that it was not published until 1851. The date of the work's premiere is unknown. These are the first performances by the Boston Symphony Orchestra. In addition to the violin soloist (whose instrument is tuned one half-step higher than normal), the orchestra calls for two each of flutes, oboes, and clarinets, one bassoon, pairs of horns and trumpets, bass trombone, timpani, Banda Turca (triangle, cymbals, and bass drum), and strings.*

Gioacchino Rossini produced *Tancredi,* an *opera seria* that marked his first international success, on 6 February 1813 at La Fenice in Venice. For decades, even after the opera as a whole had more or less dropped out of the repertory, it was remembered above all for the eponymous hero's cavatina (entrance aria) *"Tu che accendi"* with its cabaletta (final section, generally in a faster tempo) *"Di tanti palpiti."* We are told that the latter, in particular, was picked up by the public at once—the cabaletta was sung by gondoliers up and down the canals and even by juries in the law courts. Moreover in 1865—more than half a century later—the composer referred to himself as "the author of the too famous cavatina *'Di tanti palpiti,'* " and no less a figure than Wagner parodied it in so thoroughly non-Italian a work as *Die Meistersinger,* where it appears as the Tailors' Song of the third act. Long before that, though, the melody had been treated to the virtuosic ministrations of Niccolo Paganini in one of those displays of violin technique that were so stupefying to observers that they could be explained only through tales of commerce with the devil.

There is no real evidence as to the precise date or impetus for the composition, but we do know that during the years 1818 to 1820 Paganini was attempting to conquer the hearts of audiences in Rome and Naples, the latter city being especially known as an opera-crazy town where "mere" instrumentalists would have a hard time of it. And we know that he composed another set of variations on a Rossini melody—*"Non più mesta accanto al fuoco"* from *Cenerentola*—and performed it for the first time in Naples during this period. So perhaps Paganini conceived these two Rossini showpieces with the intention of astonishing the Neapolitans through his breathtaking treatment of melodies that they already knew from the opera house. But there is no way of knowing for sure.

What is clear is that *I Palpiti* ranks with any Paganini showpiece in its varied and imaginative exploitation of all the possibilities of the instrument. Even before the piece begins, Paganini demonstrates his sensitivity to the characteristics of the violin: he requires the soloist to tune his instrument one half-step higher than normal (so that the

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four strings are tuned to A flat, E flat, B flat, and F instead of G, D, A, and E). Then he writes the orchestral part in a key one half-step higher to match (the solo line is written as if in A major, the orchestra in B flat). What is the effect of this change? Played with fingerings for the key of A, the solo violin will often sound pitches that cause the other, unplayed, strings to resonate with sympathetic vibration, giving the instrument a fullness and brightness of color that helps to distinguish it from the orchestral strings, which will not have the same resonance, since the key of B flat does not provide as many pitches that correspond to the open strings. The difference is subtle but real.

The variation set begins with an introduction that functions like the slow first portion of Rossini's cavatina (though not related to it musically). From the very beginning the solo part sings a rocking melody that continually blossoms out into gracefully expressive ornamental flourishes. A shift to the minor mode introduces an instrumental recitative marked "*con grande espressione*" which leads in turn into a straightforward presentation of Rossini's jaunty tune, somewhat shortened, but preserving the magical modulation to a richly distant key in the middle. The first variation displays double-stopped thirds alternating with chromatic scales and arpeggios; the second features harmonics and shows off the highest register of the instrument; and the last is followed by a reference to the simpler form of the original theme just before the close.

For such works (and his ability to play them), Paganini developed a reputation for commerce with the devil—how else could such feats be accomplished? But his tall, gaunt, emaciated form curled around a violin that was played so fast that the listener almost expected it to burst into flames—some of the reviewers actually claimed to have seen smoke!—became an image of great potency in the nineteenth century. Even composers who eschewed virtuosity for its own sake (as having too much of the harlequin about it) found themselves captivated by Paganini's effects and determined to translate them for other instruments and use them in works that did not make their sole appeal through virtuosity of technique. Thus in a very different way and for quite different reasons, Paganini stands with Beethoven as one of the models and demigods of musical romanticism.

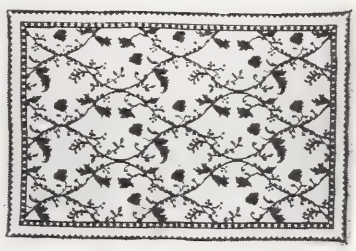
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**Zoltán Kodály**
Suite from the opera *Háry János*



*Zoltán Kodály was born in Kecskemêt, Hungary, on 16 December 1882 and died in Budapest on 6 March 1967. He composed the comic opera* Háry János *in 1925 and 1926; it was premiered in Budapest on 16 October 1926. The orchestral suite drawn from the opera received its first performance in Barcelona on 24 March 1927. Serge Koussevitzky introduced the suite to Boston on 12 and 13 October 1928. The only performances since then have been Erich Leinsdorf's in 1963 and 1965 in Symphony Hall, as well as a repetition at Tanglewood in the latter year. The suite is scored for three flutes (all doubling piccolo), two oboes, two clarinets, E-flat clarinet, and alto saxophone, two bassoons, four horns, three trumpets, three cornets, three trombones and tuba, timpani, bass drum, cymbals, side drum, triangle, piano, celesta, Hungarian cimbalom (played at these performances by Myron Romanul), and strings.*

Zoltán Kodály, along with his friend and compatriot Béla Bartók, devoted much of his life to inaugurating a tradition, a tradition of genuine native Hungarian art. There had, to be sure, been earlier Hungarian composers, but even during the height of nineteenth-century nationalistic fervor (which had produced such figures as Smetana and Dvořák in Czechoslovakia, Grieg in Norway, and "the Five" in Russia), Hungary produced no such internationally famous composers. There was, to be sure, the Hungarian-born Franz Liszt, but he scarcely knew the language (he always wrote in and preferred to speak either French or German) and was not especially familiar with the culture of the homeland he had left as a small boy. The major true "nationalist" in Hungary was Ferenc Erkel, a composer whose reputation never spread beyond the borders of his country (though his operas *Hunyadi László* and *Bánk-Bán* are still frequently performed there and form the core of the Hungarian operatic repertory). It remained for two twentieth-century composers, who happened to be fascinated by the *real* folk music of the Hungarian people—and not what passed for it in collections of *Zigeunerlieder*, "gypsy songs"—to succeed finally in infusing their compositions with the native spirit.

Kodály (his name, accented, like all Hungarian names, on the first syllable, is pronounced *KO-die*, the last syllable forming a long diphthong, almost *dah-ee)* and Bartók spent years actually collecting folk songs on recording cylinders and studying them both for their own musical values and for their potential usefulness as a source for original composition. Circumstances eventually separated Bartók and Kodály, and their musical styles were, in any case, quite different, but the two friends each made signal contributions to Hungarian musical life as composers and in related fields: Bartók as ethnomusicologist, Kodály as the moving force behind a progressive and influential school of music education.

Kodály's first opera, *Háry János,* was composed with the express aim of introducing to the musical stage genuine Hungarian folksong, which he had already begun to arrange in choral settings aimed at improving the quality of the music that children in school choirs

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were given to sing. He had also already composed one of the core works of his output, the *Psalmus Hungaricus,* a work thoroughly permeated with Hungarian rhythmic and melodic gestures. *Háry János,* too, is a fresh and youthful work, reflecting the humor and energy of Kodály's vision. The title character was apparently a historical figure, a veteran of the Napoleonic wars, who had been converted into literary form in a narrative poem by János Garay, who knew him personally. Kodály's preface to the opera describes the essence of the character and of the plot:

> Háry is a peasant, a veteran soldier, who day after day sits in the tavern, spinning yarns about his heroic exploits; and being a real peasant, the stories produced by his fantastic imagination are an inextricable mixture of realism and naivety, of comic humor and pathos. Yet he is by no means just a Hungarian Munchausen. Though superficially he appears to be merely a braggart, essentially he is a natural visionary and poet. That his stories are not true is irrelevant, for they are the fruit of a lively imagination, seeking to create, for himself and for others, a beautiful dream world.

The incidents of the opera may be briefly retold, inasmuch as many of them are presented in the orchestral suite. Háry, who is firmly devoted to his village sweetheart Örzse, ignites the heart of the Empress Marie Louise, Napoleon's wife, who takes him to Vienna. Napoleon's minister, also in love with Marie Louise, declares war on Austria, but Háry defeats the armies of Napoleon single-handedly. Marie Louise is more infatuated with him than ever when he receives a hero's welcome in Vienna, but he dismisses her and returns to Örzse, intent on spending the rest of his days in the recollection and retelling of his adventures.

The suite begins with the prelude to the opera which is itself preceded by the most

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monumental and glorious orchestral sneeze ever composed. According to Hungarian superstition, sneezing during the telling of a story was a guarantee of veracity—which means, of course, that the tale-teller can take advantage of the sneeze to slip in some real whoppers! So the first few measures warn us to be on our guard . . .

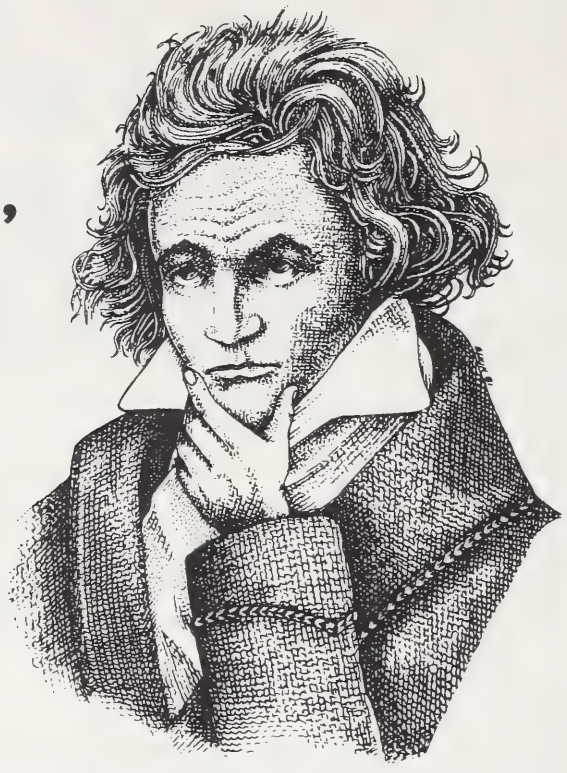
The second movement, with its brilliant tintinnabulation for high woodwinds, brass, bells, and percussion, depicts a Viennese musical clock. In quite a different mood, the Song of the third movement (in the opera the love duet between Háry and Örzse) calls up the Hungarian landscape with characteristic musical gestures of Hungarian song: the rhythmic pattern of short-long (accented on the first note, as if it were a word in the Hungarian language); the twirling decorative woodwind cadenzas in the clarinet and later the flute; and the virtuosic swirl of the Hungarian cimbalom. The fourth movement is high-level caricature opening with a brassy military procession, moving on to the ludicrous battle between Háry János and Napoleon's forces (three piccolos, brass, and percussion), and closing with Napoleon's lament at his defeat, a parodistic solo for alto saxophone. The fifth movement, Intermezzo, borrows a melody from an 1802 Hungarian piano method to produce a rich recreation of the characteristic nineteenth-century dance form, the *verbunkos*. The last movement is again parodistic, depicting a simple man's vision of the high dignitaries of the Imperial court.

The suite, with its carefully planned sequence of sharp contrasts, reflects Kodály's warmhearted treatment of the common people of his opera—turning to satire and even mockery for the scenes of the distant and unthinking great world of the court to which the people are strangers, but imbuing his score with gentle nobility when dealing with the little people who are the principal focus of his attention.

—S.L.

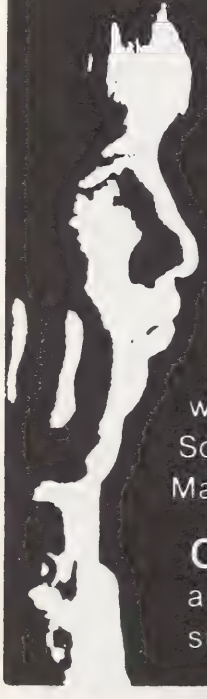


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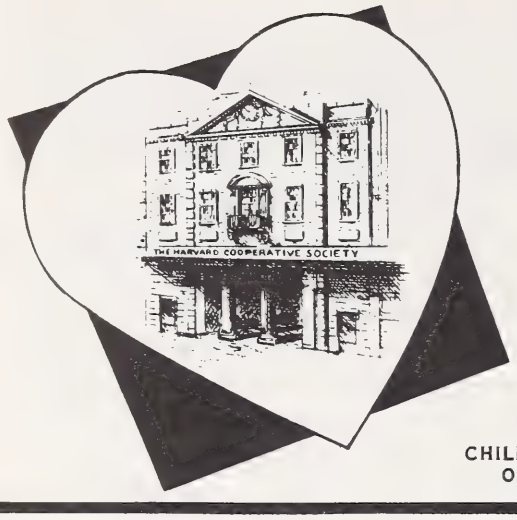
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**More . . .**

*The Life of Johannes Brahms* by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (U. of Washington paperback). Donald McCorkle has edited the *Haydn Variations* as one of the Norton Critical Scores, and it is a most interesting volume indeed, including scores of the orchestral and two-piano versions, material on the sketches, and critical essays from Schenker and Allen Forte to Max Kalbeck's speculation on the work's connection to the temptations of St. Anthony (Norton, available in paperback). The variations have been well recorded by Kurt Masur with the Gewandhaus Orchestra (Philips, coupled with the Double Concerto), George Szell with the Cleveland Orchestra (CBS, with the Symphony No. 3), Bruno Walter with the Columbia Symphony (Odyssey, coupled with the *Tragic* and *Academic Festival* overtures), and Arturo Toscanini with the NBC Symphony (Victrola, monaural only, in a four-record set together with the four symphonies, the *Tragic* Overture, and the *Academic Festival* Overture).

Prokofiev has suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tend to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tend to criticize the works of Prokofiev's later years, after he had returned to Russia, as responses to the pressure of "official" standards of musical style. A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwarz (Norton, available in paperback), which is filled with a broad range of fascinating material. The standard Soviet biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view and is by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his recently published memoir, *Prokofiev by Prokofiev* (Doubleday). The First Violin Concerto is available (coupled with the Second) in several fine recordings: Kyung-Wha Chung with André Previn and the London Symphony Orchestra (London); Nathan Milstein with Carlo Maria Giulini and the Philharmonia Orchestra (Angel); and Isaac Stern with Eugene Ormandy and the Philadelphia Orchestra (CBS).

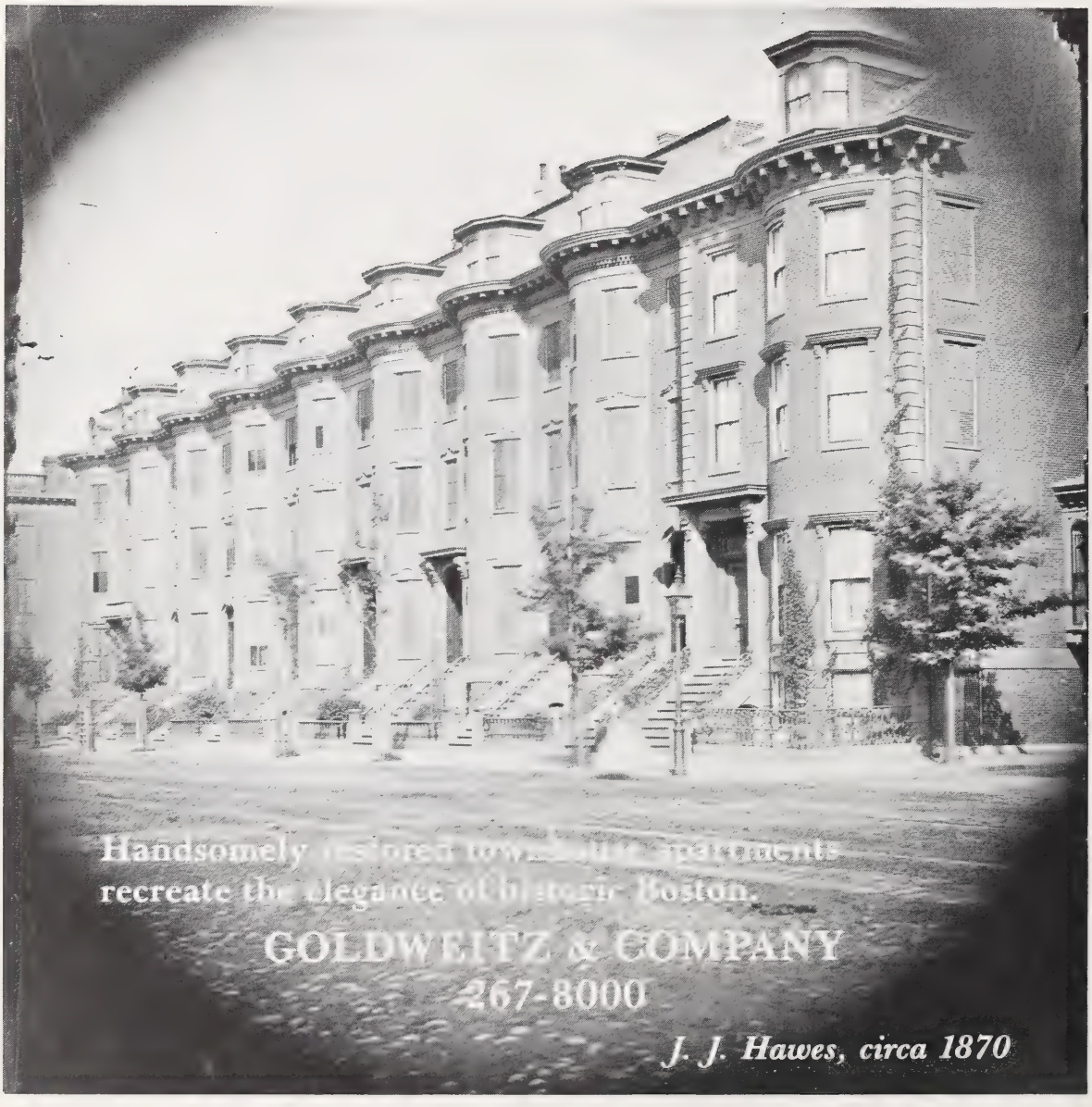
Like Liszt and Wagner, Niccolo Paganini has suffered mightily from the work of the nineteenth-century mythmakers (or revisionists) who are more concerned to tell a pretty (or an ugly) story than to attempt serious balanced research. And unfortunately, they are still with us. The biggest book about Paganini currently available should be avoided—or at least treated with the greatest discretion. It is a vanity job by Leslie Sheppard and Herbert R. Axelrod called *Paganini* (Paganiniana Publications), insufficiently documented, filled with romantic legends, and grotesquely overwritten. Not content with including many authentic illustrations of Paganini and his contemporaries, the authors saw fit to commission an artist to create an entire portfolio of drawings depicting, for example, the baby Niccolo being borne aloft by a guardian angel or being shipped off to hell (still playing his violin) by a dark, hooded, Charon-like boatman! The authors' enthusiasm for their subject is, unfortunately, not up to the demands of scholarship. For basic biographical information, the best information is to be found in the two volumes of




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*Paganini the Genoese* by G.I.C. de Courcy (U. of Oklahoma); the same author's *Chronology of Nicolo Paganini's Life,* published by the German firm of Rud. Erdmann Musikverlag in Wiesbaden (in parallel columns of German and English), provides the essential hard core of solid information in tabular format. Two recordings of the Variations on *"Di tanti palpiti"* are currently available: a fine one by Ruggiero Ricci with Louis de Froment conducting the Luxembourg Radio Orchestra on the budget Turnabout label (coupled with violin showpieces by Ernst, Sarasate, and Wieniawski), and another by Zino Francescatti with Edmond De Stoutz conducting the Zurich Chamber Orchestra on CBS (coupled with works by Tartini and Vitali).

Percy M. Young, who was actively connected with Kodály's work in music education, especially in adapting it for use in English-language schools, has written the biography *Zoltán Kodály, A Hungarian Musician* (London: Ernest Benn). Another informative volume is László Eösze's *Zoltán Kodály: His Life and Work,* originally a Hungarian publication issued in English by the London firm of Collet's. The satirical qualities of the *Háry János* Suite have been best captured by Erich Leinsdorf with the Philharmonia Orchestra (Seraphim, coupled with Prokofiev's *Lt. Kije* Suite) and George Szell with the Cleveland Orchestra (CBS, same coupling).

—S.L.





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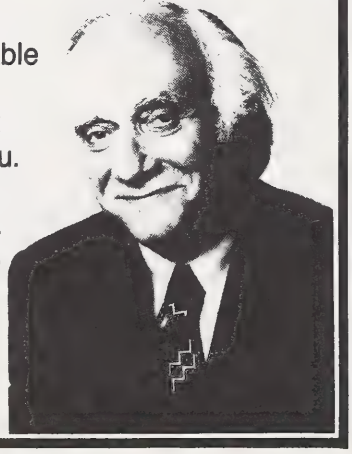
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## Kurt Masur



Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season and, in the years following, appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony. Following his initial Boston Symphony appearances in February of 1980, he went on to conduct the San Francisco Symphony, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival last June. Boston and New York also heard him last spring when he returned to this country with the Leipzig Gewandhaus Orchestra. Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. His credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg State Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels. Prior to this season, Mr. Masur's most recent Boston Symphony appearances were at Tanglewood, where he led two concerts last summer.


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## Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.




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| Strauss | *Don Quixote* |
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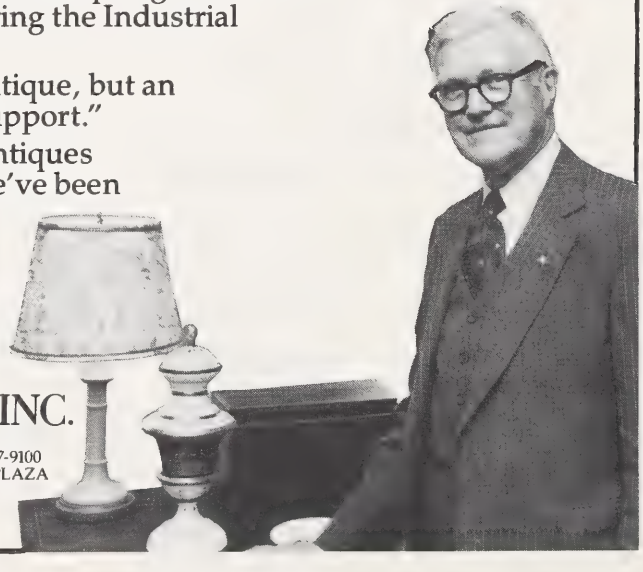
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CECYLIA ARZEWSKI, violin
RONALD FELDMAN, cello
ANDREW WOLF, piano

KODÁLY — Duo for violin and cello, Opus 7
- Allegro serioso, non troppo
- Adagio
- Maestoso e largamente, ma non troppo lento—Presto

BRAHMS — Trio No. 2 in C for piano, violin, and cello, Opus 87
- Allegro
- Andante con moto
- Scherzo: Presto
- Finale: Allegro giocoso

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## Zoltan Kodály

Duo for violin and cello, Opus 7

Kodály's music grows, heart and soul, from the experiences of his extended folksong researches undertaken over a period of years with his friend Bartók. When he began working the melodies and rhythms from the folk songs he had collected into his own works, critics were scandalized, since the results had little in common with the comfortably homey romantic *Volkslieder* with which they were acquainted. Truly a prophet without honor in his own land, Kodály suffered years of misunderstanding and outright antagonism at home, while his works were being received elsewhere with great success.

He composed the Duo, Opus 7, in 1914, but the work waited until 7 May 1918 for a performance on an all-Kodály program, following which one critic claimed that the entire evening had revealed no more than "the eccentric, almost perverted, manifestation of a great and muscular, though misguided, talent." Such responses failed to daunt the composer, however. He spent almost seven decades of his long life actively pursuing his vision, which was not simply a matter of abstract composition *in vacuo* but rather an attempt to express the spirit of his country's music for the widest public, while at the same time developing the public's taste. (Quite aside from his compositional activity, Kodály's untiring devotion to music education makes him one of the most important figures of our century in that field; to this day the Hungarian school system—still pursuing Kodály's aim of general musical literacy—is one of the marvels of world education.)

The Duo, which plays off the technical capabilities of its participants with superb elan, grows from thematic ideas that are related to the melodic style of Hungarian folk music—especially the modal themes (evident from the opening bars), a kind of rhythmic flexibility usually described as "*rubato,*" and the tendency for melodies to unfold by means of rich decoration in a passionate display of temperament that during the nineteenth century had been considered typical of "gypsy music," though it was really a corruption of the genuine Hungarian folk style. Kodály tends to use the traditional classical forms in his folk-oriented compositions, especially in the sonata-form first movement and the fantasy of the Adagio that becomes, finally, a double fugue. Only in the last movement, after a wonderfully brash improvisatory beginning, does he introduce a children's folk song in a steady ostinato rhythm that controls the movement from that point on.

## Johannes Brahms

Trio No. 2 in C for piano, violin, and cello, Opus 87

Brahms enjoyed spending his summers in some locale of physical beauty which might inspire him to musical creation. During the early 1880s his favorite resort was Bad Ischl amid the breathtaking mountain scenery of the Salzkammergut, renowned especially as the summer residence of Emperor Franz Joseph. Brahms's friend Elisabeth von Herzogenberg was appalled that he should choose such an "in" location to spend the summer ("Doesn't half of Vienna stay there?" she asked). The composer replied that half of Leipzig or Berlin might drive him away, but "half of Vienna is quite pretty and need not be ashamed of itself." There he enjoyed the companionship of several musicians, among them the once-famous Ignaz Brull and the still-famous "Waltz King" Johann Strauss, whom Brahms sincerely admired.

It was in Ischl in 1882 that Brahms completed two major chamber compositions—the magisterial C major trio and the joyous string quintet in F. Actually, he had written the expansive first movement of the trio in March 1880, just before his first summer in Ischl.

After that the work seems to have been dormant for nearly two years, or perhaps to have percolated subconsciously in the composer's imagination, so that when he arrived at Ischl in June 1882 he quickly finished the remaining three movements.

The work is conceived on a large scale of epic grandeur. Throughout much of the piece the piano part is cast in such a heroic mold as to force the two string instruments to band together against it—safety in numbers—playing in octaves or at least in the same rhythm against the keyboard. Yet the main theme of the first movement is so perfectly conceived for the strings that they play it at each of the major formal statements in the sonata-form movement. The piano begins as if rather hesitantly accompanying but soon begins to sing in exuberant rapture. The strings alone wind down gently before the piano brings in the lush second theme, which is a marvel of imaginative and unexpected phrases. A climactic arrival back in the home key suggests a repeat of the exposition, but, as often happens, this moves instead into the expansive development.

The slow movement, in A minor, is a classical variation set in which Brahms, as usual, strictly retains the shape of the theme for each of the variations. After three variations in A minor, developed from the melody originally presented by the strings, the fourth turns to the major and develops the accompaniment figure from the piano in rich harmonic elaboration. The last variation returns to the minor mode but converts the original theme into the 6/8 meter of the preceding section before expanding into the quiet afterthought of the coda.

The scherzo is a dark and shadowy C minor—anything but the joke that the word "*scherzo*" would lead us to expect. Thus, when the music of the Trio moves into the sunshine of C major, the effect is all the stronger. Brahms doesn't often use the word "Finale" in his scores; when he chooses to, it means, as one commentator has put it, that he is "stripped for action." The muscular energy of the finale, with its humor and its mystery, brings the trio to a splendidly sonorous conclusion.

—Notes by Steven Ledbetter

## Cecylia Arzewski



Violinist Cecylia Arzewski joined the Boston Symphony Orchestra in 1970. She has been soloist with the Boston Pops, appears regularly in chamber music concerts throughout New England, and recently made her New York debut in solo recital at Carnegie Recital Hall. Born in Krakow, Poland, Ms. Arzewski began violin lessons when she was five. A few years later her family moved to Israel, where she studied with Oedon Partos, and she became a pupil of Ivan Galamian when the family settled in New York three years after that. Following graduation from high school, Ms. Arzewski attended the New England Conservatory of Music, where she studied with BSO concertmaster Joseph Silverstein. She became principal second violinist of the Buffalo Philharmonic in 1969, joining the BSO's second violins in 1970 and moving to the orchestra's first violins a year later.

## Ronald Feldman



Born in Brooklyn, New York, and a graduate of Boston University, cellist Ronald Feldman joined the Boston Symphony Orchestra in 1967. His teachers have included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and at the Boston University Tanglewood Institute, and he is currently on the faculties of Brandeis University and the New England Conservatory of Music. Active in many ensembles and an enthusiastic promoter and performer of new music, he was a member of the contemporary chamber group Collage and is now a member of the Greylock Trio for flute, cello, and harp.

## Andrew Wolf



Pianist Andrew Wolf is a graduate of the Curtis Institute of Music, where he was a student of Rudolf Serkin and Mieczyslaw Horszowski; he has also studied with Eleanor Sokoloff and the late Miklos Schwalb. Acclaimed by critics in Europe and America, Mr. Wolf has performed extensively both here and abroad, and he has been a soloist with orchestras including the Boston Pops and the Philadelphia Orchestra. In addition to his recital and orchestral appearances, he has performed in chamber music concerts with violinists Joseph Silverstein and Emanuel Borok, the BSO's concertmaster and assistant concertmaster; with violinist Shmuel Ashkenasi, cellist Leslie Parnas, violinist Arnold Steinhardt, the Vermeer Quartet, and many others. In the fall of 1980, Mr. Wolf began a series of performances with Isaac Stern, with whom he has traveled to Japan, Europe, and throughout the United States; he also performs frequently with cellist Leonard Rose. Since 1965, Mr. Wolf has been artistic director of Bay Chamber Concerts, a summer and winter series of chamber music concerts based in Rockport, Maine, and for his extensive work for music in Maine he was awarded the 1972 Maine State Award. In September 1977, Mr. Wolf was appointed director of the All Newton Music School, a community music school in Newton, Massachusetts.

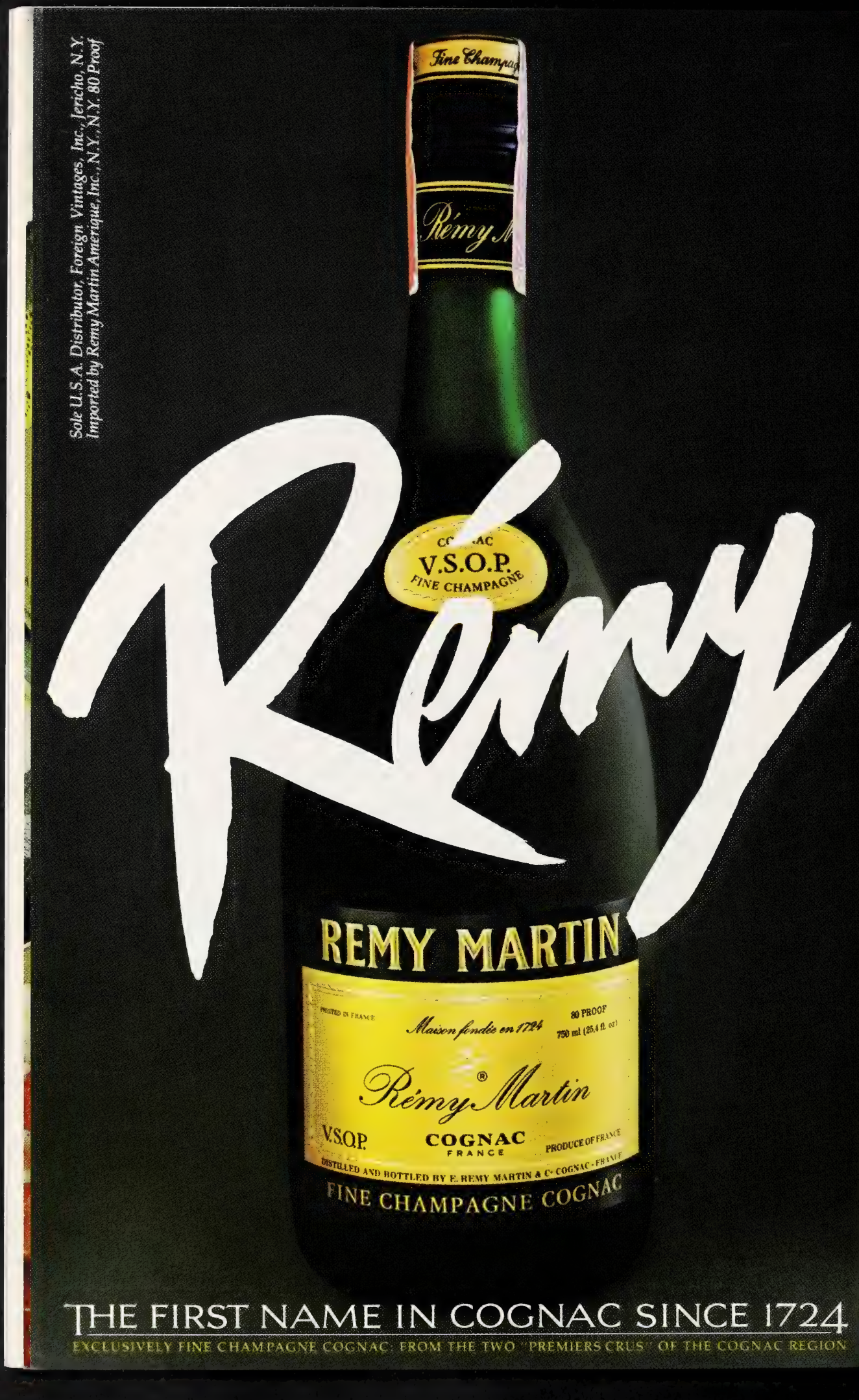
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Hundredth Birthday Season, 1981-82

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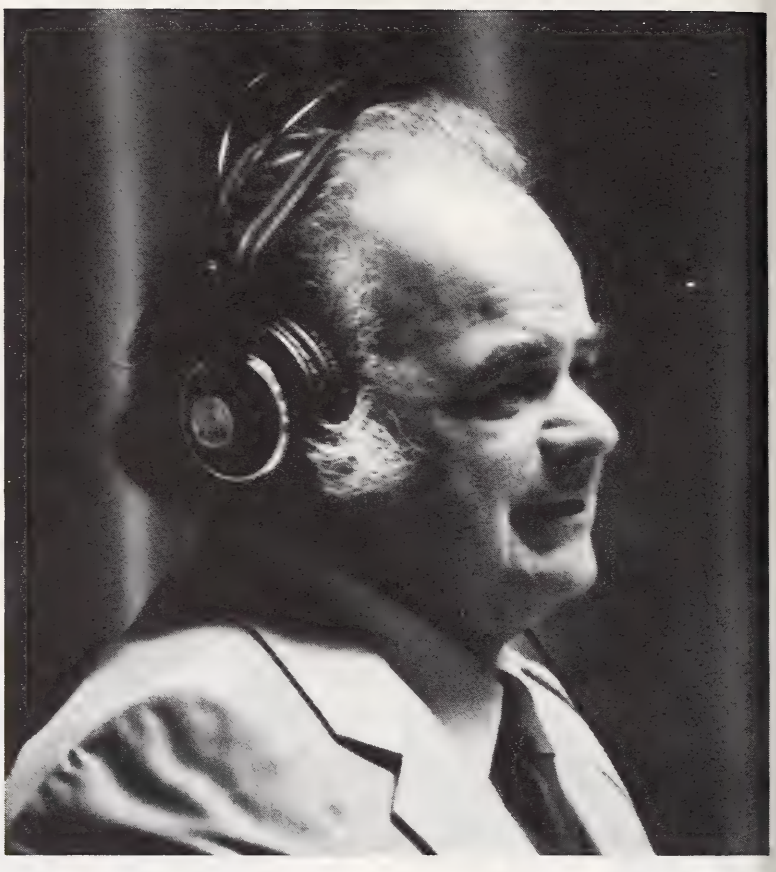
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# BSO

## BSO/WCRB Musical Marathon 1982

The twelfth annual BSO/WCRB Musical Marathon will take place the weekend of 16-18 April 1982. The Marathon is of course one of the BSO's primary fundraising efforts, and it also serves as one of the most exciting and direct ways for volunteers to become involved with the orchestra. Planning for this year's Marathon began virtually as soon as last year's ended, and the range of this year's nearly 300 premiums is extraordinary: BSO "exclusives" highlighting the orchestra's international reputation with an "around-the-world" theme focusing on major cities to which the BSO has toured; premiums offered by orchestra members and staff and ranging from homebaked bread to evening-length recitals; gift certificates from restaurants and items from retail stores; tickets for concert, theater, and sports events; and nearly 25 premiums from the Berkshires, including weekend or overnight stays. This year's Marathon catalog, underwritten by New England Telephone, will be available in mid-March. WCVB-TV-Channel 5 will once again make available two-and-a-half hours of prime time for the Marathon concert broadcast on Sunday evening, 18 April.

In addition to all of this, works by more than 75 artists in all media—including sculpture, photography, etchings, and paintings—have been donated for the Marathon Fine Arts Show, which will open in Symphony Hall on Monday evening, 5 April. A "Preview Party" for the Fine Arts Show will be held in the Hatch Room on Monday, 5 April from 5 to 8 p.m. There is no admission charge; refreshments donated by Concord Caterers will be served, and music will be provided by New England Conservatory musicians. If you would like to receive an invitation to the "Preview Party," please phone the Marathon Office at 266-1492, ext. 230.

## "Presidents at Pops"

A very special night at Pops, and a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening. This "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats. In addition there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

"Presidents at Pops" already has more than seventy businesses in the greater Boston area committed to attend. For further information on this and other aspects of the Boston Symphony's Business Leadership Program, please contact Frank Pemberton in the BSO's Development Office at (617) 266-1492.

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## Celebrate Haydn's 250th Birthday!!

Join members of the Boston Symphony Orchestra and assorted friends and guests for a special *"Soirée Musicale"* in Symphony Hall on Wednesday evening, 31 March, to celebrate the 250th birthday of Franz Joseph Haydn. Toast the occasion with Viennese wine and pastry courtesy the Junior Council of the Boston Symphony Orchestra. Music by Haydn (of course) will predominate, in the form of chamber, piano, and vocal works. There will also be music written in Haydn's honor by Debussy, Ravel, and noted Haydn specialist Antal Dorati, who will be on hand to conduct two all-Haydn programs with the BSO in early April and who will be one of the participants in this special birthday celebration. Complete ticket and program information will be announced soon.

## Another Grammy for John Williams

At this year's Grammy award presentations on Wednesday evening, 24 February in Los Angeles, John Williams's film score for *"Raiders of the Lost Ark"* received the Grammy for Best Album of an Original Score Written for Motion Picture or Television. That makes eleven!

## BSO/WCRB Marathon '82 Quilt Raffle

Have you heard about the quilt? Katharine Marsh, a BSO subscriber, has made and donated a double-bed sized, Granny star design coverlet in shades of pewter, cream, beige, and teal blue for this year's Marathon quilt raffle. The quilt will be raffled through the Area Chairmen of the BSO Council, with the proceeds boosting the Marathon income. Raffle books are available through the Council Area Chairmen at $10 per book. The Marathon Office at Symphony Hall, 266-1492, ext. 230, will be happy to put you in touch with the Chairman nearest you. The drawing will take place on 21 April 1982. Will you hold the winning ticket?

## Friends' Weekend at Tanglewood

The Friends' annual weekend bus trip to Tanglewood is set this year for 23-25 July 1982. In addition, there will be a single one-day trip on Sunday, 11 July. Detailed information will be available in early spring; if interested, please call the Friends' Office at 266-1348.

## BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: conductor Klaus Tennstedt on Monday morning, 8 March at 11, and pianist Misha Dichter on Friday morning, 12 March at 11.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand*; for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

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Charles Smith
Arthur Press
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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

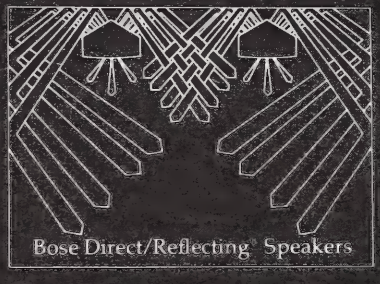


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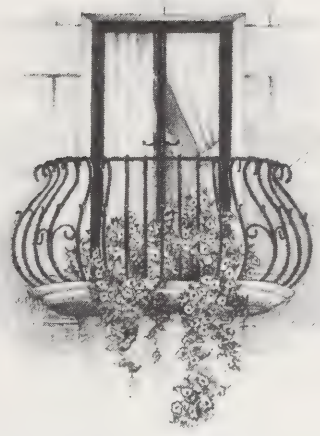
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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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| TUESDAY B | 1,143 | 269 | 19,867.00 | 24% |
| TUESDAY C | 1,162 | 237 | 27,816.20 | 20% |
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| THURSDAY 10 | 1,106 | 158 | 21,808.00 | 14% |
| TUESDAY B | 1,112 | 141 | 24,387.19 | 13% |
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**As the Boston Symphony concludes its 100th birthday season with the final two months of concerts, we hope our subscribers will join in the challenge of helping the Orchestra maintain its level of artistic excellence; you can help do this by responding to the annual fund appeal which has just been mailed to you. A contribution in any amount is welcome, but please bear in mind that in order for the symphony to meet expenses for each concert, the average contribution must at least equal the price of your subscription series. We thank you.**




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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 4 March at 8
Friday, 5 March at 2
Saturday, 6 March at 8
Tuesday, 9 March at 8

**KLAUS TENNSTEDT** conducting

STRAUSS — *Don Quixote,* Fantastic variations on a theme of knightly character, Opus 35

Introduction—
Theme and variations—
Finale

JULES ESKIN, cello
BURTON FINE, viola

INTERMISSION

BEETHOVEN — Symphony No. 5 in C minor, Opus 67

Allegro con brio
Andante con moto
Allegro—
Allegro

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**Richard Strauss**

*Don Quixote,* Fantastic variations on a theme of knightly character, Opus 35

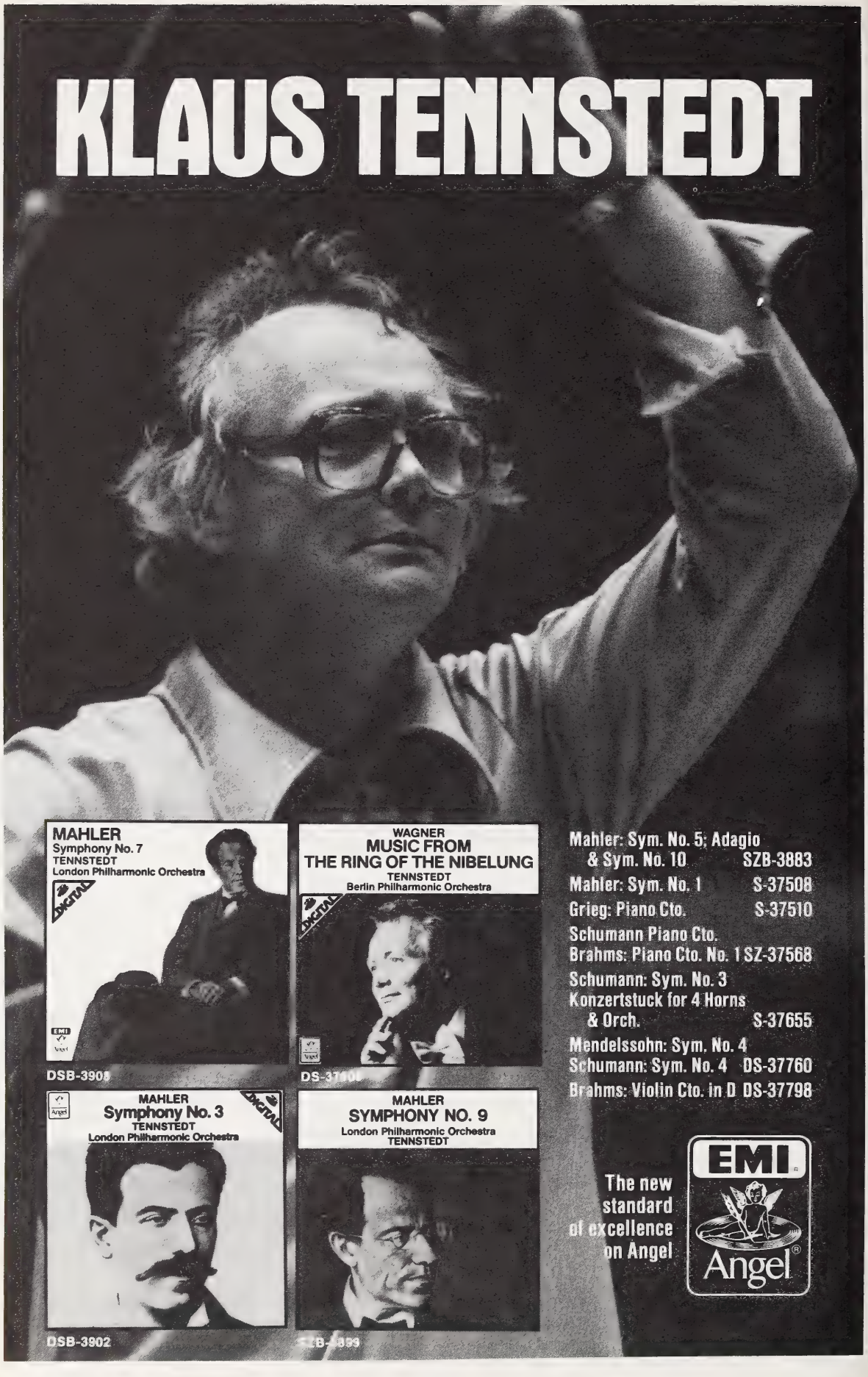


*Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He composed* Don Quixote *in 1897, completing it in December of that year. The score is dedicated to Joseph Dupont. It was first performed by the Gurzenische Stadtische Orchester of Cologne under Franz Wüllner. Theodore Thomas led the Chicago Symphony in the American premiere on 7 January 1899. Wilhelm Gericke first programmed the work in a Boston Symphony Orchestra concert on 12 and 13 February 1904 with cellist Rudolf Krasselt and violist Max Zach. The composer himself led a special performance in April of the same year with the same soloists. It has also been performed under the direction of Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, William Steinberg, Jorge Mester, and, most recently, in October 1974, Seiji Ozawa. The soloists on that occasion were BSO principals Jules Eskin and Burton Fine. The cello soloists have also included Heinrich Warnke, Jean Bedetti, Gregor Piatigorsky, and Samuel Mayes; the violists have also included Emil Férir, Georges Fourel, Jean Lefranc, and Joseph dePasquale. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, tambourine, wind machine, harp, and a large component of strings specified by the composer as sixteen first violins, sixteen second violins, twelve violas, ten cellos, and eight double basses.*

*Don Quixote* came during a short but rich period of Strauss's life when he was serving as first conductor in his native Munich. He had just completed *Also sprach Zarathustra* and turned with enthusiasm to the much smaller medium of the song and the *a cappella* chorus. Capping his output during this period, shortly before he left Munich to be Weingartner's successor at the Royal Opera of Berlin, was a new tone poem based on the character of Cervantes's immortal knight and his equally memorable squire.

Actually Strauss himself avoided calling this work a "symphonic poem," but referred rather to its strictly maintained structure as a set of variations with the whimsical title "Fantastic variations on a theme of knightly character." This description prepares us for the theme-and-variations organization of the score while at the same time warning us that *Don Quixote* is not to be a "classical" variation set such as, say, Brahms's Variations on a Theme by Haydn. In that glorious work, each variation retains quite strictly the shape of the original theme—its phrase structure and harmonic outlines as well as some sense of the melodic structure—while the composer finds ways of introducing new treatments of its fundamental musical ideas. In *Don Quixote,* on the other hand, the word "fantastic" in the subtitle implies what we might call "character variations" as opposed to "formal variations." That is to say, in each variation, Strauss uses any or all of

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the basic thematic ideas in a more or less free composition, varying each according to the expressive needs of the given movement. The themes may change character through changes of orchestration, melodic shape, or harmony according to the mood that is to be conveyed in each case. But each variation need not reiterate the overall shape presented at the original statement of the theme. This treatment of his material, which Strauss employs in his more overtly "symphonic" tone poems as well, is derived from the Wagnerian *Leitmotiv* system in both aesthetic and technique. He often combines the various themes contrapuntally into passages of lavish intricacy; *Don Quixote* includes some of Strauss's most complex writing, and the score was no doubt the despair of the composer's father.*

Strauss chose to highlight two soloists from the orchestra—cello and viola—to characterize the lanky visionary knight and his plump, down-to-earth companion, but the relationship between instruments and characters is not a simple one. The solo cello certainly stands for Don Quixote, although a solo violin frequently functions as a kind of co-principal; the solo viola represents Sancho Panza, but shares that responsibility with the tenor tuba and bass clarinet. Thus, *Don Quixote* is not really a cello concerto (or, for

*Franz Strauss, one of the finest horn players of the late nineteenth century, was nonetheless a musical reactionary. He often had to play for Wagner, whose music he hated and with whom he had violent arguments. (When the word came, during an orchestral rehearsal in 1883, that Wagner had died in Venice, Franz Strauss was the only member of the orchestra who flatly refused to stand in a minute of silent homage to the departed composer.) He gave his son Richard a firm classical grounding in musical principals, something that Richard deeply appreciated, although he almost never paid attention to his father's basic advice when it came to composing: "Keep it simple!"


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that matter, a double concerto for cello and viola). When Strauss wrote it, he certainly intended the cello part to be played by the orchestra's principal cellist seated in his normal place in the orchestra.* But the cello part in particular is so difficult and so spectacular that over the years it has served as a vehicle for virtuoso cellists who perform it as if it were the Dvořák concerto, with the soloist seated in the center, separated from the rest of the ensemble. Although that arrangement was not Strauss's original intention, he himself conducted *Don Quixote* many times in that arrangement (in which the soloist does not play during the orchestral *tutti* passages), so it must be accepted as having his approval. But the elaborate subdivision of the cello section, including the soloist as part of the group, is a strong argument in favor of the original plan.

**Introduction:** *Mässiges Zeitmass (Moderato).* The score opens with a musical picture of a certain elderly gentleman of La Mancha engrossed in the reading of his enormous library of romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. We hear in rapid succession three thematic ideas that will, in one form or another, depict this gentleman's further adventures: at the outset flutes and oboes introduce a phrase in D major that Strauss marks *"ritterlich und galant"* ("in a knightly and gallant manner"); this is followed by a figure climbing upward in the strings and then descending with courtly grace; then a rapid little arpeggio on the clarinet leads to a slightly bizarre cadential theme. Though the fact of the major mode suggests our hero is still in his right mind, the little harmonic side-slips so characteristic of Strauss hint that his hold on reality is perhaps tenuous at best. The orchestral cellos sing a more lyrical version of the first theme before the solo oboe introduces us to the feminine ideal of our knight-to-be. He thinks of his Dulcinea, he imagines himself springing to her defense (both themes in counterpoint), and his imagination begins to carry him progessively farther and farther away from the world of reality. Finally something snaps; triple-*forte* dissonant chords in the full orchestra indicate that he has gone mad. At this moment Strauss brings in the solo cello to present the actual

*This is evident from a glance at the full score, where Strauss has carefully and considerately indicated what the *second* cellist at the first desk is to do whenever the soloist is playing: in some passages to remain silent, in others to play with the musicians at the second desk, in still others to play a solo part of his own. None of these instructions would be necessary if it were assumed that the solo cellist was essentially a player outside the body of the orchestra.



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**Theme:** *Mässig (Moderato),* the first part of which is labeled "The Knight of the Rueful Countenance." Our knight appears in D minor with solo cello and solo violin beginning their frequent partnership by reintroducing, now in the minor mode, the themes first heard at the outset. This is followed by a new section, a countersubject, labeled "Sancho Panza." Bass clarinet and tenor tuba first introduce a little self-satisfied figure before the chattering solo viola takes off with a nearly endless string of commentary. And since most of what Sancho says consists of solemn commonplaces, the viola makes a series of statements each more vacuous musically than the last.

**Variation I:** *Gemächlich (Comodo).* Based on chapter eight of Cervantes's Book I, this is the famous story of the windmills. Knight and squire set forth (their themes in solo cello and bass clarinet respectively), and Don Quixote thinks now and then of Dulcinea, until he is brought to a halt by the sight of "giants," which, of course, Sancho recognizes as windmills. The huge vanes move slowly and steadily around, imperturbable. The Don races at them headlong and is tumbled to the ground. The cellist presents a fragment—in shreds!—of his chivalric theme, followed by a lamentation addressed to his fair lady before the cadence figure leads us straight into



*"Don Quixote and Sancho Panza," by Jean-Baptiste Daumier*

**Variation II:** *Kriegerisch (Warlike).* In chapter eighteen of the first book, Don Quixote sees two clouds of dust in the distance and claims they are rival armies about to do battle. He promptly decides to offer his services to the weaker side and declares that he will attack the host of the great Emperor Alifanfaron. In vain does Sancho point out that he sees nothing but a flock of sheep. We can hear the sheep bleating in one of the most extraordinary examples of musical onomatopoeia ever composed, and the pipes of the shepherds follow close behind. But Don Quixote, in his most heroic and warlike D major, attacks and routs the foe. (In the book, Cervantes has the hapless Don attacked in his turn by the angry shepherd, who throws rocks at him and knocks out his teeth, but Strauss decided, for musical reasons, to let Don Quixote have at least one successful adventure.)

**Variation III:** *Mässiges Zeitmass (Moderato).* This variation is referred to as the "Dialogues of Knight and Squire"; it brings together in musical guise the many endless debates between the Don and Sancho. The former expounds his visions, which the latter, no matter how hard he tries, is unable to appreciate fully. In fact he gets so carried away in his chattering attempts to talk reason into his master that the Don finally hushes him with a violent gesture. Then in a radiant pendant to their conversation *(Viel langsamer—Much slower),* the knight tells of his visions and dreams. This passage, in a rich F sharp major, is filled with all the warmth and tender lyricism of Strauss at his best. The passion is virtually Wagnerian. As he finishes his peroration, Sancho (bass clarinet) begins to insert his usual objections, but the Don turns on him furiously (violins) and the discussion is ended, Don Quixote rushing off into

**Variation IV:** *Etwas breiter (Somewhat broader).* In the last chapter of part I of the book, Don Quixote observes a procession of penitents carrying a sacred image of the Madonna in a petition for rain. He attacks the group with the intention of saving what he sees as a kidnapped maiden. Bassoons and brass sing out a liturgical theme as the procession comes into view. Don Quixote's increasing interest is indicated in a little figure in the clarinets and oboes before he rushes into battle on his steed Rocinante. The combat is brief and inglorious. Within three measures he is sprawled on the ground (a sustained low D in the strings depicts him lying motionless while the procession draws on). Sancho fears at first that his master has died and begins to lament, but the Don rises with difficulty (solo cello). Sancho chortles with glee (bass clarinet and tenor tuba), then promptly goes to sleep. This allows Strauss to back up in the story for


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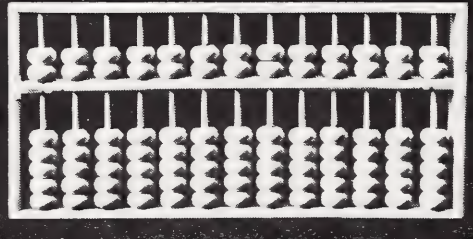
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**Variation V:** *Sehr langsam (Very slowly).* "The Knight's Vigil" comes from the third chapter of Book I and takes place before Sancho himself is on the scene. In the novel, the story is filled with ludicrous incidents as Don Quixote places his armor in the watering trough of an inn, there to watch over it throughout the hours of darkness until he should be dubbed a knight at dawn (he uses the watering trough in the courtyard because the inn—a "castle" to his bemused wits—has no chapel). After he has started fights with two sets of muleteers, who have moved his armor out of the trough in order to water their animals, the innkeeper persuades him that he has watched over his armor long enough according to the rules of knighthood. Strauss chooses to omit any attempt at storytelling here; instead this delicate variation deals rather with the knight's state of mind. A few fragments of one of his themes (on the solo cello) intertwines with that of his beloved Dulcinea. This in turn leads us on to

**Variation VI:** *Schnell (Fast).* In the tenth chapter of Book II of the novel, Don Quixote orders Sancho to find his Dulcinea for him and try to persuade her to receive the homage of the knight. By this time Sancho is beginning to understand his master's personality more fully. Since he has no idea what Dulcinea looks like or where she lives (and fears that he may be attacked and beaten if he should try to discover her in earnest), he points out to the Don three girls riding on donkeys and insists that they are the Lady Dulcinea and two attendants. The fact that the Don cannot quite see it Sancho's way is easily explained—they are under an enchantment (just as the Don had insisted the giants were, when they suddenly changed into windmills). Strauss's treatment of this is a masterpiece of musical humor. The jaunty tune in the oboes conjures up the hearty country wench who reeks of garlic. The Don attempts to address her in his most courtly manner. Even Sancho plays up to the game (solo viola), attempting to persuade her that she is the fair and pure Dulcinea. The girls ride away as fast as they can, leaving Don Quixote in utter confusion behind them.




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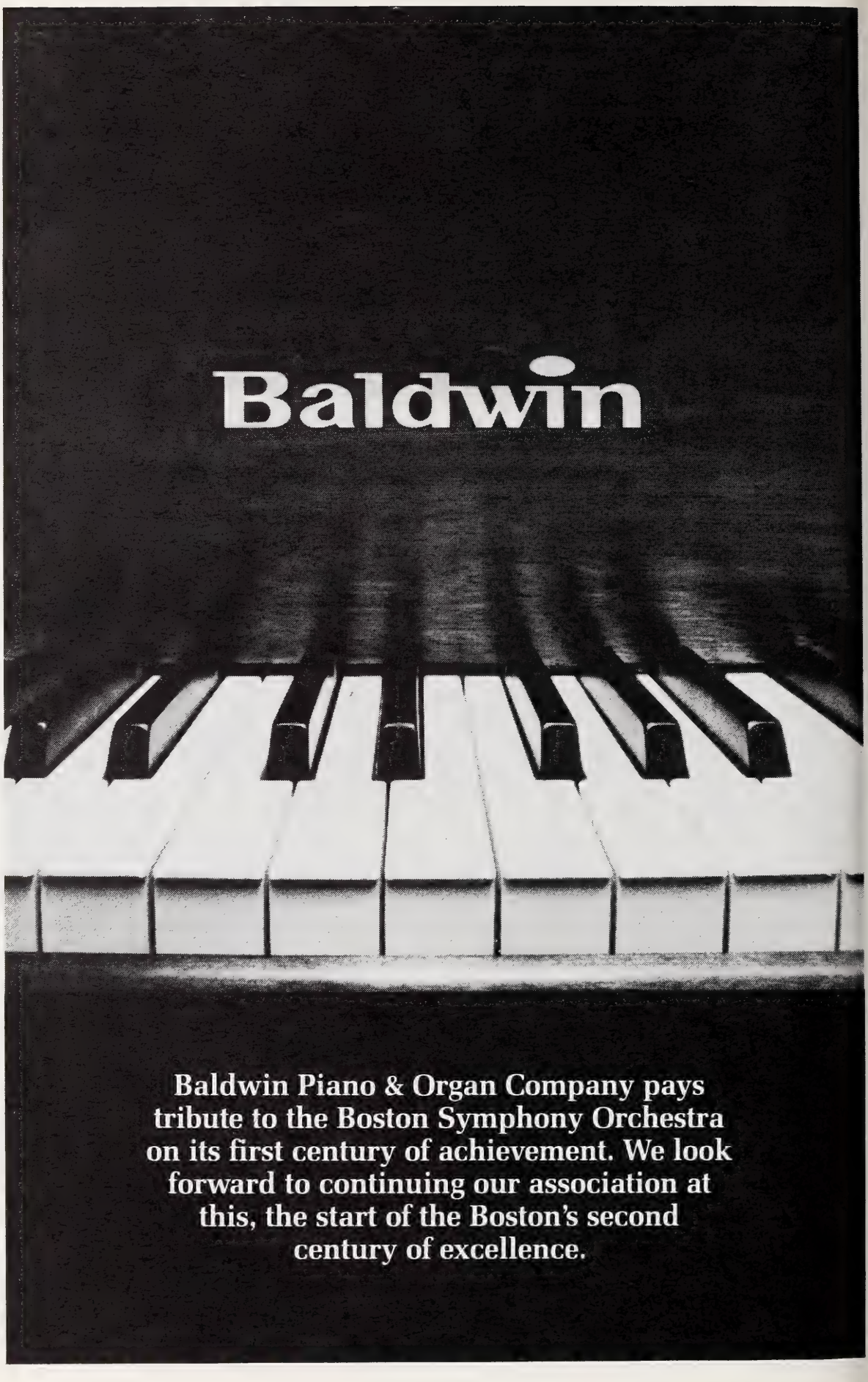
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**Variation VII:** *Ein wenig ruhiger als vorher (A little calmer than the preceding).* Here Strauss provides us with a virtuoso exercise in orchestration which is almost a parody of Wagner's *"Ride of the Valkyries."* The narrative elements are totally omitted from this variation for the sake of the one musical image. In chapter forty-one of Book II, Don Quixote and Sancho allow themselves to be blindfolded and put on a wooden horse which will, they are told, fly through the air to a lady in great distress. Once they are mounted, the courtiers operate large bellows to give them the impression of the wind whistling past them, though the horse never leaves the ground. The complicated background of the story cannot be told in a symphonic poem, but the "flight" of the horse makes for a perfect musical description. Fanfares on the horns, soaring figures in the strings, chromatic fluttertonguing in the flutes, rhythmic ostinatos, even the actual presence of a wind machine in the orchestra ("preferably out of sight," the composer noted)—all these things suggest the breathtaking sky ride of Wotan's daughters in the last act of *Die Walküre,* but with one important difference: Don Quixote's horse never leaves the ground, as indicated by the unchanging, earthbound, pedal-point D in the bass instruments of the orchestra!

**Variation VIII:** *Gemächlich (Comodo).* This variation is a journey by boat and is filled with the flowing water music that again suggests almost a Wagner parody—the opening scene of *Rheingold?* In chapter twenty-nine of Book II, Don Quixote finds a boat at a stream and insists that he is meant to embark on a journey—without oars—to find adventure downstream. In fact, the boat is crushed by some great mill wheels, and the occupants only manage to be saved by some helpful millers. The Don's themes are converted here into a gently rolling 6/8 time that lulls its way along. But as they near the mill wheels, things begin to happen faster and faster. The boat capsizes, and the two passengers are pulled to shore, where they stand dripping wet. The final cadence figure of the variation is here turned into a prayer of thanks for their rescue.

**Variation IX:** *Schnell und stürmisch (Fast and stormy).* Strauss backs up to the eighth chapter of Book I for this brief variation. After his misadventure with the windmill, Don Quixote encounters two Benedictine monks mounted on mules. He takes them (from their black robes) to be magicians, and easily puts them to rout. After a vigorous statement of the Don's themes, there is a lengthy mock-religious dialogue for the two monks (bassoons) before the Don's theme drives them away.

**Variation X:** *Viel breiter (Much broader).* The last variation takes the tale from the sixty-fourth chapter of Book II. A gentleman from Don Quixote's own village, Samson Carasco, who is concerned about the old man's condition, shows up as the Knight of the White Moon, defeats the Don in battle, and exacts a promise that he will refrain from knight-errantry for twelve months. The battle is an uneven one (strings against all the brass and woodwinds), but it has its intended effect, and in a long transition, Don Quixote makes his journey home. The pedal point in the bass and the drumbeats that mark his homeward way are effective and moving, building to the climactic dissonant chord that had marked the onset of his insanity in the Introduction. Now the clouds begin to clear away. He thinks briefly of becoming a shepherd, a vision in which Sancho has a part to play, too. A radiant A major chord—the dominant of the home key of D—leads directly to the

**Finale:** *Sehr ruhig (Very calm).* Here a warm new version of Don Quixote's basic theme (solo cello), once again clear in his mind, leads gradually to the onset of death pangs. The cello recalls all of the principal ideas associated with the Don before the actual moment of death, after which the orchestra can add only its quiet *requiescat.*

—Steven Ledbetter

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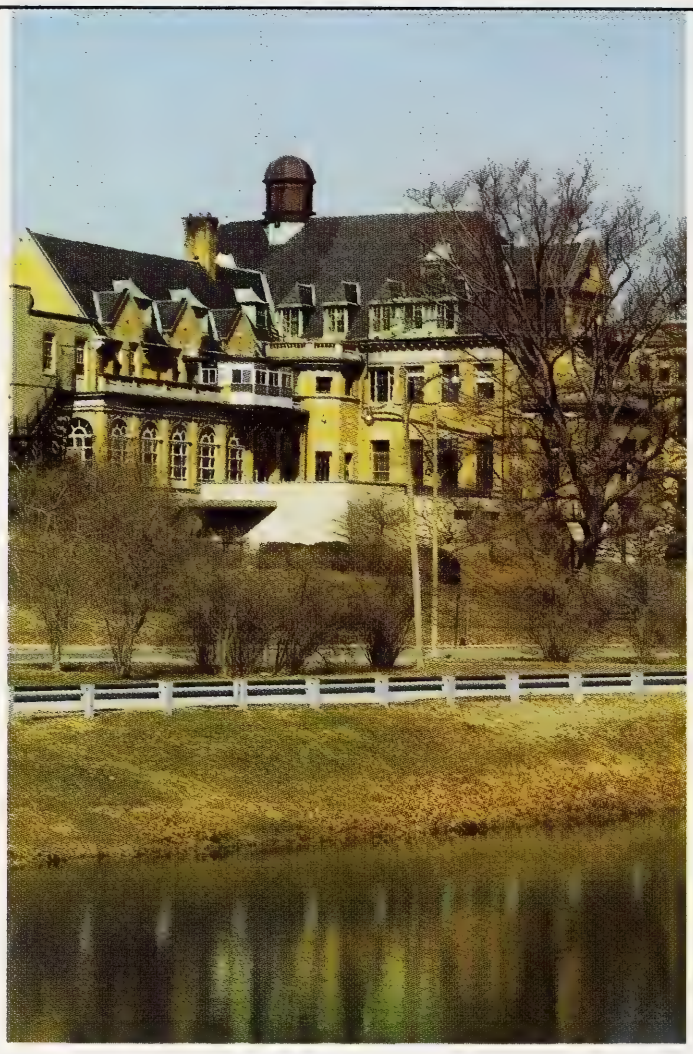

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**Ludwig van Beethoven**
Symphony No. 5 in C minor, Opus 67



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808. An early performance in Boston was given at an Academy concert on 27 November 1841, and the symphony opened the first concert of the Philharmonic Society of New York on 7 December 1842. The first Boston Symphony performance of Beethoven's Fifth was led by Georg Henschel on 17 December 1881, the ninth concert of the orchestra's first season, as part of a complete cycle of Beethoven symphonies given during that season. Further BSO performances have been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, Daniel Barenboim, Max Rudolf, William Steinberg, Eugene Ormandy, Rafael Kubelik, Hans Vonk, Klaus Tennstedt, Edo de Waart, and Seiji Ozawa, who led the most recent Tanglewood performance in August 1980 and the most recent Symphony Hall performance in January 1981. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.*

We often suppose that innovative composers are out of touch with musical audiences during their own lifetimes. Only after they are dead does their music come into its own and attain general popularity. Nicholas Slonimsky's *The Lexicon of Musical Invective*, a witty collection of bad reviews garnered by most of the great composers from Beethoven on, tends to support this view, though of course Slonimsky assembled his book with a tendentious aim, as an object lesson in not judging new works of music with *obiter dicta* that may seem ludicrous a generation or a century later. It is true enough that Beethoven's works garnered their share of obtuse reviews, and his late works—the last five string quartets, the last five piano sonatas, and even the Ninth Symphony—confused and upset many intelligent listeners until well into our own century. But during the decade beginning in 1800, the most fruitful and productive period that Beethoven was to know, he rapidly became a distinctly popular composer. Only the aged Haydn could boast of greater fashionable acclaim from the Viennese. One proof is that Beethoven was repeatedly invited to take part as performer and composer in concerts intended to raise money for charitable purposes. It is a matter of simple common sense that no one is invited to play a major part in a charity bash unless it is quite certain that his name will attract an audience with cash in hand.

During the years 1807-08, Beethoven contributed on three occasions to charity concerts. One of the benefits he received as a result was the right to give a concert himself in

the Theater-an-der-Wien. The hall was granted to him for the evening of 22 December 1808. On that night there occurred one of the most historically memorable of concerts, though not, surely, the most refined performances. The program consisted entirely of Beethoven's own works in their very first performances. The evening began at 6:30 p.m. with the Symphony in F, No. 6 (though it was listed on the program as No. 5), followed by the concert aria *Ah, perfido!*, two movements from the Mass in C, and the Fourth Piano Concerto (with the composer himself as soloist) on the first half. After intermission the audience heard for the first time the Symphony in C minor, No. 5 (listed as No. 6), a piano fantasy improvised by the composer, and the Choral Fantasy. The last piece did not end until 10:30!

Four hours of brand new music is a challenge to the attention span—not to mention the *Sitzfleisch*—of the most dedicated music lover, even in a day when concerts normally ran longer than they do today. When we consider, too, that all of the music was new to the orchestra (which was playing from manuscript parts—with inevitable errors—not today's neatly printed ones), that the performances were certainly under-rehearsed, that the theater was bitterly cold, that the soprano soloist got stage fright and made a hash of the aria, and that Beethoven himself had had some sort of argument (for reasons that are not clear) with the players, who almost walked out during the rehearsals and agreed to continue only on the understanding that the composer was not to be in the room when they were rehearsing—when we consider all these facts, we can be reasonably sure that, for all the historical interest of the evening, it was probably rather painful as a musical event. One listener commented later that he had "experienced the truth that one can have too much of a good thing—and still more of a loud."

With a concert of such length—made even longer by Beethoven's late decision to compose the Choral Fantasy specifically to serve as a closing number, so as to avoid putting the C minor symphony at the end, where the audience would be too exhausted to give it proper attention—and with so many new pieces to evaluate, it is not surprising that most of the critical reviews and reminiscences dwelt on the one real catastrophe of the evening, when the orchestra fell apart in the middle of the Choral Fantasy and the whole piece had to be started over.

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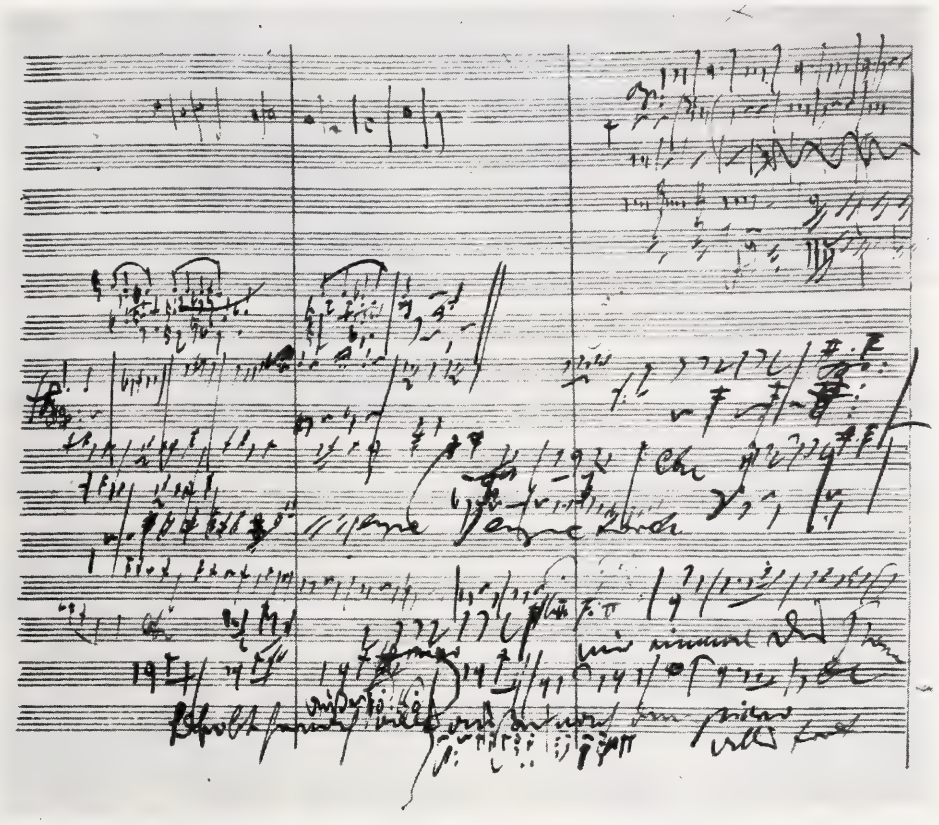
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Thus, the most important and influential reaction to the Fifth Symphony did not come until a year and a half later, when a review of another performance was printed in the prestigious *Allgemeine musikalische Zeitung*, a journal that had never been wholly pro-Beethoven. But in this case the reviewer was the famous writer E.T.A. Hoffmann (whose remarkably wide-ranging talents included considerable competence as a composer). His enthusiastic appraisal of the Fifth Symphony as a landmark in the history of music was largely responsible for a new critical perception of Beethoven. To Hoffmann,

> Music unlocks for man an unfamiliar world having nothing in common with the external material world which surrounds him. It is a world where he forgets all feelings which he could define for another in order to surrender himself to the inexpressible.

In this world, where Haydn and Mozart already towered as the "creators of modern instrumental music," Beethoven was a colossal new figure. In Hoffmann's ecstatic prose description of the new symphony (the progenitor of reams of such romantic interpretation throughout the nineteenth century and even beyond),

> Radiant beams shoot through the deep night of this region, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy all within us except the pain of endless longing—a longing in which every pleasure that rose up amid jubilant tones sinks and succumbs. Only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with a full-voiced general cry from all the passions, do we live and and are captivated beholders of the spirits.



*Sketches for Beethoven's Fifth Symphony*

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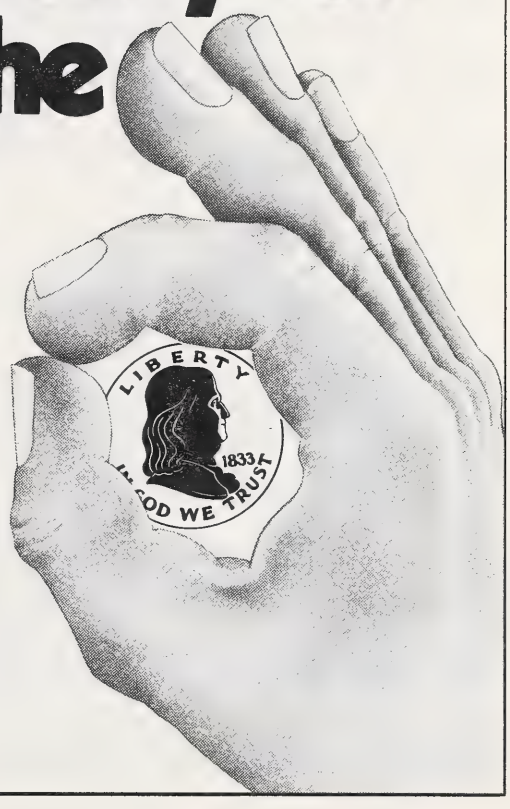



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The overwhelming energy and expressive richness of the C minor symphony left early audiences stupefied or exhilarated. They still do, after nearly a century and three-quarters in which this symphony has become the most frequently played and best-known orchestral composition ever written. Even among people who have never attended an orchestral concert, the opening phrase can conjure up the very idea of Symphony, much as the question "To be or not to be?" conjures up not only the indecisive Prince of Denmark but all of Shakespeare. Inevitably, with so popular a work, the question is asked: What does it mean? Beethoven's own answer, to one of the many curious persons who asked him, over the years, what his music was all about, was "Thus Fate knocks at the door." Here, as in other, similar cases, Beethoven was no doubt seizing a ready *bon mot* to satisfy a casual acquaintance. And, as such things go, this one is certainly more appropriate than some of the explanations with which he fobbed off unmusical pests. The notion of Fate and the self-evident struggle that takes place in the four movements of this powerful score have resulted in a century's overlay of other notions, too—most widespread during World War II, when the coincidence of the opening four notes of the symphony corresponding rhythmically to the Morse code for "V" and the ubiquitous "V for Victory" gesture of Winston Churchill turned Beethoven's Fifth almost overnight into the "Victory Symphony."

But the "victory" that has thus been superimposed on this score is, in fact, inherent in the music itself, predicated on ideas worked out in purely abstract musical ways—this is perhaps what so excited Hoffmann, and this aspect of the score grips us today no matter how many times we have heard it. Beethoven's sense of the struggle, and his vision of the final victory, grew over a period of years as he kept returning to his sketchbooks to develop his ideas nearer and nearer to fruition.


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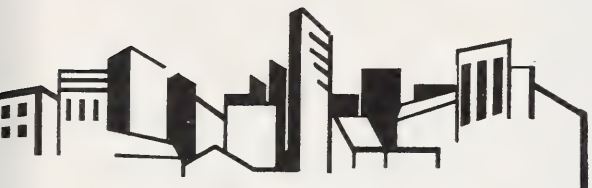


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Beethoven always preserved and treasured his sketchbooks—even years after he had finished using them—as the record of his past musical struggles, as a source for new ideas, and as a place to store inchoate ideas until they were ready to come to fruition. Following the powerful eruption that was the *Eroica* Symphony, he turned out masterpiece after masterpiece in rapid succession, all sketched and elaborated, sometimes several works at once, in intricate entanglement. Hints of the first and third movements of the Fifth Symphony appear about 1804, in close proximity to sketches for the Fourth Piano Concerto (with which the symphony shares the constantly recurring rhythmic idea of the three eighth-note pickup). Having indicated barely enough to show that he was thinking of a symphony in C minor, Beethoven laid it aside to compose the Fourth Symphony. He returned to the C minor sketches and elaborated them further in 1806, this time noting down ideas for all four movements, a kind of *prêcis* of the overall tonal plan. He then worked out the details of the piece while he was simultaneously composing the Sixth Symphony. So closely connected were the two symphonies, in fact, that they were performed with the numbering in reverse order at the premiere concert of 22 December 1808. Since Beethoven always insisted on numbering his works in the order of composition, the renumbering of these two symphonies between performance and publication suggests that he himself had difficulty in separating them chronologically.

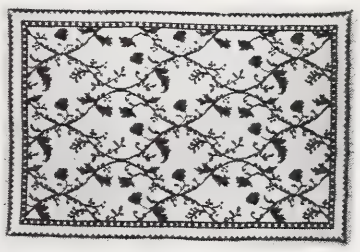
All the more striking, then, is the fact that the two symphonies, composed together, are so utterly different from one another that they inhabit totally different musical universes. No two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. In one respect only do the two symphonies reveal their simultaneous composition: Beethoven was experimenting with links between movements here, and in both of these symphonies—as never before and never again—he composed a carefully plotted transition linking the last two movements. It is characteristic of him that the transitions move in opposite directions, as if to show that he is capable of doing it both ways. In the Fifth, the transitional passage links the ghostly scherzo to the blazing glory of the finale, thus moving from soft to loud and gradually building to a level of almost unbearable tension; in the Sixth, it carries the listener from the *fortissimo* terrors of the

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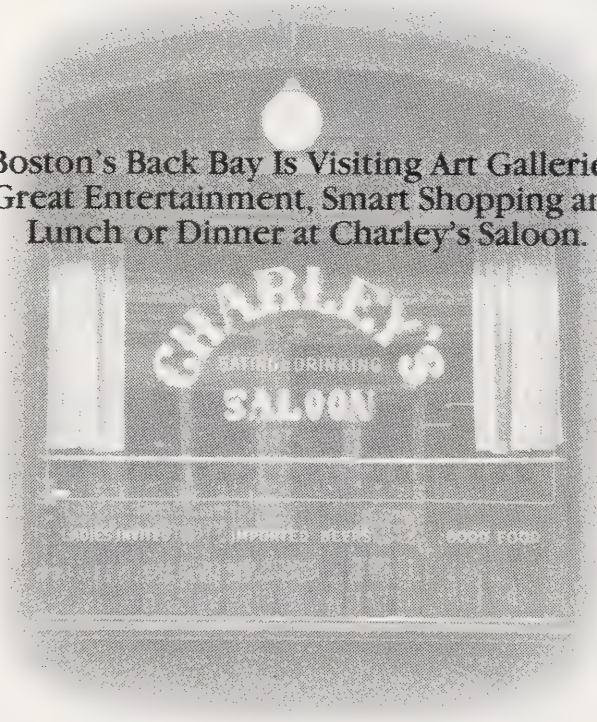
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storm to the joyful song that follows, hence from loud to soft and from tension to relaxation. The decision to write a transition at all came at a fairly late stage in the composition and marks a shift from the traditional center of gravity for a symphony from the weighty first-movement sonata form to a still more potent finale (rather than the sort of witty-epigrammatic rondo-sonatas that Haydn had preferred in his finales).

Is it possible, at this late date, to listen to Beethoven's Fifth not as if it were the most familiar of symphonies, but rather as if it were brand new? Listen to the first four notes, followed by their immediate and slightly varied echo—and try to guess how to continue. That four-note figure clearly assumes great importance from the outset, but the more we hear of it the more we marvel: this little musical atom is not a theme in itself; it is the rhythmic foreground to an extraordinarily long-limbed melody—a polymer, to continue the chemical analogy—made up of a surprising chain of four-note atoms. Our ears hear a long phrase, but no one in the orchestra actually plays it: following the first two full-orchestra statements, the second violins contribute four notes before being overlapped by the violas, who in turn are superseded by the first violins, and so on. The growing, tensely climbing phrase is an aural illusion. The rapid interplay of orchestral sections, a constantly boiling cauldron in which each has its own brief say before yielding to the next, lends a dramatic quality to the sound of the orchestra from the very opening measures, a sense of the theatrical that needs no programmatic description to become evident.

The drama in the Fifth Symphony is a musical one: how to achieve a coherent and fully satisfying conclusion in the major mode to a symphony that begins in the minor. In most minor-key symphonies written before this one, the major-key ending was expected, conventional, achieved without struggles or doubts. But throughout the four movements


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of this symphony, C major keeps appearing without ever quite exorcising the haunting sense of C minor until the end of the last movement. In the opening Allegro, the C major appears right on schedule where it is conventionally expected—at the recapitulation of the secondary theme. But instead of continuing in that vein, the lengthy coda goes on—in C minor—to assert that we have, as yet, no triumph, only continued struggle. In the Andante, Beethoven keeps moving with a surprising modulation from the home key of A flat to a bright C major, reinforced by trumpets and timpani. But that C major idea is never once allowed to come to a full conclusion; rather, it fades away, shrouded in harmonic mists and sustained tension. The very unjoking scherzo (in C minor) turns to C major for a Trio involving some contrapuntal buffoonery, but the fun comes to an end with a hushed return to the minor-key material of the opening. It is here that we begin to approach the light, moving through the darkness of the linking passage between the movements to a glorious sunburst of C major opening the finale—but we have not yet reached the major mode permanently. The scherzo and the tense linking passage are recalled just before the recapitulation (to provide another shift from gloom to bright day); only then are we at last fully confirmed in C major. And as if to celebrate this achievement, Beethoven even enlarges his orchestra with the addition of a piccolo on the top and three trombones on the bottom—the first time either instrument appeared in the symphonic repertory—so that his success can sound even more resonantly. An extended coda—an extraordinary peroration in C major—needs to be as long as it is because it is not just the conclusion of the last movement, but rather of the entire symphony, culminating a demonstration of unification on the very grandest scale to which virtually every composer since has aspired, though few have succeeded.

—S. L.


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## More . . .

*Don Quixote* is exhaustively analyzed in the first volume of the three-volume biography *Richard Strauss: A Critical Commentary on his Life and Works* by Norman Del Mar (Barrie and Rockliff, London). Michael Kennedy's shorter study of Strauss in the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: the Man and his Music,* edited by Alan Walker, is worth looking into (Barnes & Noble). Rudolf Kempe has produced a distinguished series of Strauss recordings with the Dresden State Orchestra now available on the budget Seraphim label. Kempe's *Don Quixote* features cellist Paul Tortelier. Also worth looking out for is the performance by Arturo Toscanini and the NBC Symphony Orchestra with cellist Frank Miller, recorded at a live Carnegie Hall concert in November 1953 (mono, now available only as an RCA import). Another highly regarded performance on a budget label is George Szell's with the Cleveland Orchestra and cellist Pierre Fournier (Odyssey).

Of books about Beethoven there is no end. The standard detailed biography is *Thayer's Life of Beethoven,* written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven,* which makes informed and thoughtful use of the sometimes dangerous techniques of psychohistory (Schirmer, available in paperback). Although Solomon (like Thayer) slights discussion of the music itself, his book is one of the most interesting composer biographies ever written. There have been many studies of the symphonies, of course. George Grove's *Beethoven and his Nine Symphonies,* though written nearly a century ago from a now distant analytical point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony,* edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic analysis appears in the first volume of his *Essays in Musical Analysis* (Oxford, available in paperback). Much more technically demanding, but highly enlightening, is the analysis by Heinrich Schenker; his discussion of the first movement has been translated into English by Elliot Forbes in a Norton Critical Scores volume devoted to the Fifth and containing, in addition to the score, a wealth of analytical and interpretive material including a discussion of the sketches from which the symphony grew (Norton, available in paperback).

Just about everyone has recorded the Fifth Symphony. There are several BSO recordings available, the most recent of which is a digital recording conducted by Seiji Ozawa (Telarc, coupled with the *Egmont* Overture). Erich Leinsdorf's reading is still available as part of a complete set of the Beethoven symphonies (RCA), and there are also versions under Charles Munch (RCA, paired with Schubert's *Unfinished)* and Rafael Kubelik (DG, paired with Beethoven's Eighth). I have lived happily with Herbert von Karajan's complete set of the Beethoven symphonies for a good fifteen years, but his recent newer version seems more driven (DG). Also of interest are historical recordings by Wilhelm Furtwängler and the Vienna Philharmonic on Seraphim (mono, three discs, with the *Eroica* and the Seventh) and Toscanini's recording with the NBC Symphony in a complete set on Victrola (mono).

—S.L.

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## Klaus Tennstedt



In the fall of 1983, Klaus Tennstedt becomes music director and principal conductor of the London Philharmonic Orchestra, succeeding Sir Georg Solti as head of that ensemble. Mr. Tennstedt made his United States debut with the Boston Symphony Orchestra in December 1974, following his North American debut with the Toronto Symphony. Since then, he has appeared with the orchestras of New York, Chicago, Philadelphia, Cleveland, St. Louis, Detroit, Los Angeles, Pittsburgh, Ottawa, and Montreal, and he is currently principal guest conductor of the Minnesota Orchestra.

Born in Merseburg, Germany, in 1926, Mr. Tennstedt studied piano, violin, and theory at the Leipzig Conservatory. In 1948 he became first concertmaster of the Municipal Theater in Halle/Salle, and later its principal conductor. The general directorship of the Dresden Opera followed in 1958, and that of the State Orchestra and Theater in Schwerin in 1962. After escaping from East Germany in 1971, he applied for asylum in Sweden and conducted in Göteburg and Stockholm before becoming general music director that same year of the Kiel Opera in West Germany. He has been guest conductor with major orchestras including the Bayerischer Rundfunk, Bamberg Symphony, London Symphony, the Orchestre de Paris, the Israel Philharmonic, and the Rotterdam Philharmonic, and he was music director of the NDR Symphony in Hamburg until March 1981.

A regular guest conductor with the Berlin Philharmonic, Mr. Tennstedt has recorded music of Mendelssohn, Schumann, and Bruckner (including the Fourth Symphony) with that orchestra for EMI. As a principal guest conductor with the London Philharmonic for the last several seasons, he has begun an award-winning recording cycle with them of the complete Mahler symphonies, also for EMI and already including numbers 1, 2, 3, 5, 7, and 9, as well as the Adagio from the Tenth. During the current season, in addition to his appearances with the Boston Symphony, Mr. Tennstedt conducts in London, Minnesota, Berlin, Philadelphia, Cincinnati, and New York. Prior to this season, his most recent Boston Symphony appearances were for two concerts at Tanglewood in 1980.

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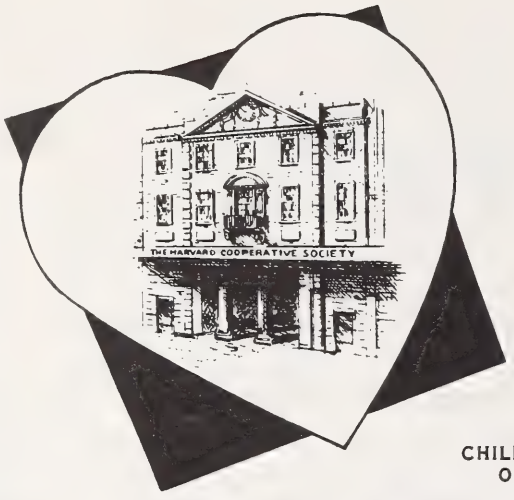
Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center at Tanglewood and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.


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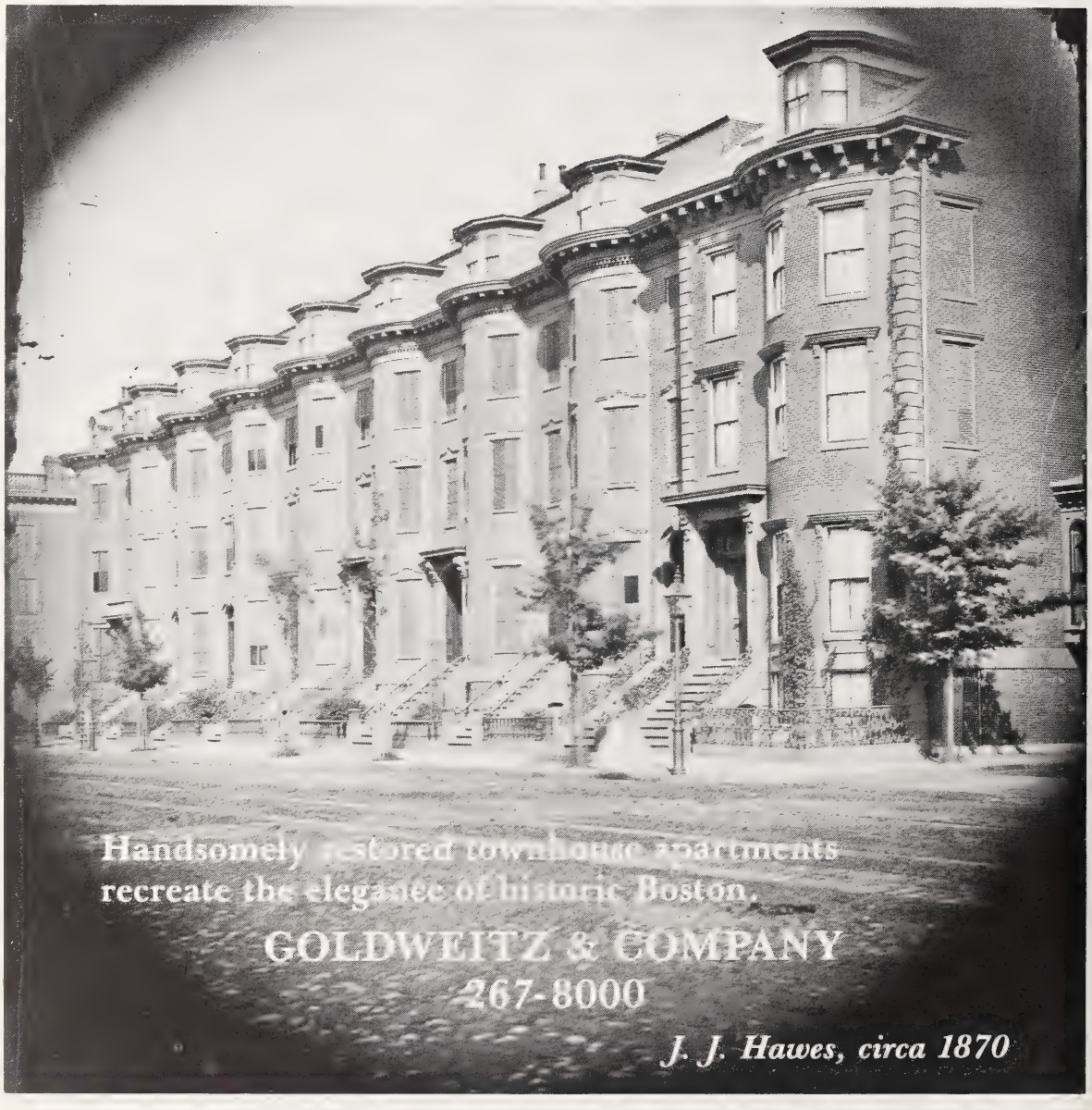
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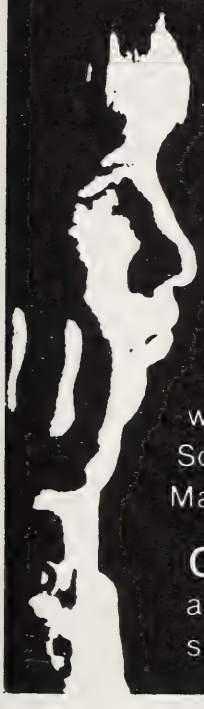


## Burton Fine



BSO principal violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. Mr. Fine auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players. Mr. Fine is violist with the recently established Boston Artists Ensemble, which initiated a series of live chamber music broadcasts in 1980. He has appeared as soloist with the BSO on numerous occasions, and he has been heard in chamber recitals both at Symphony Hall and at Tanglewood.


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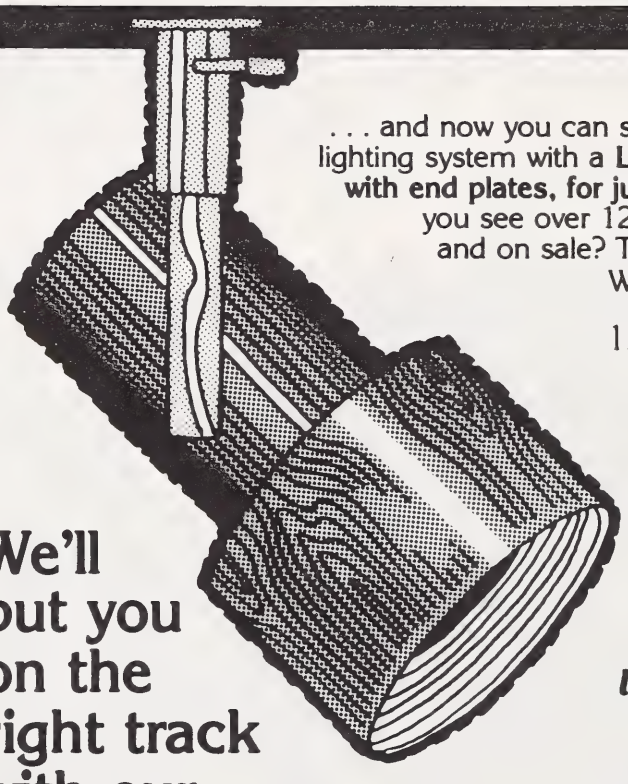
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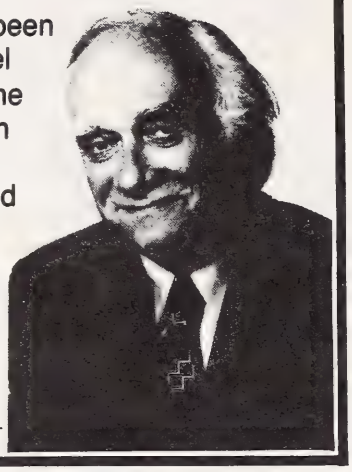
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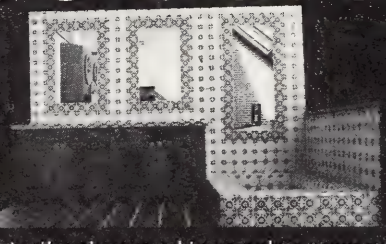
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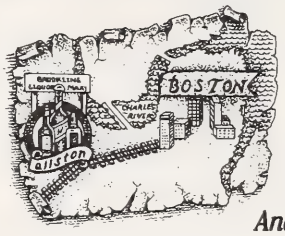
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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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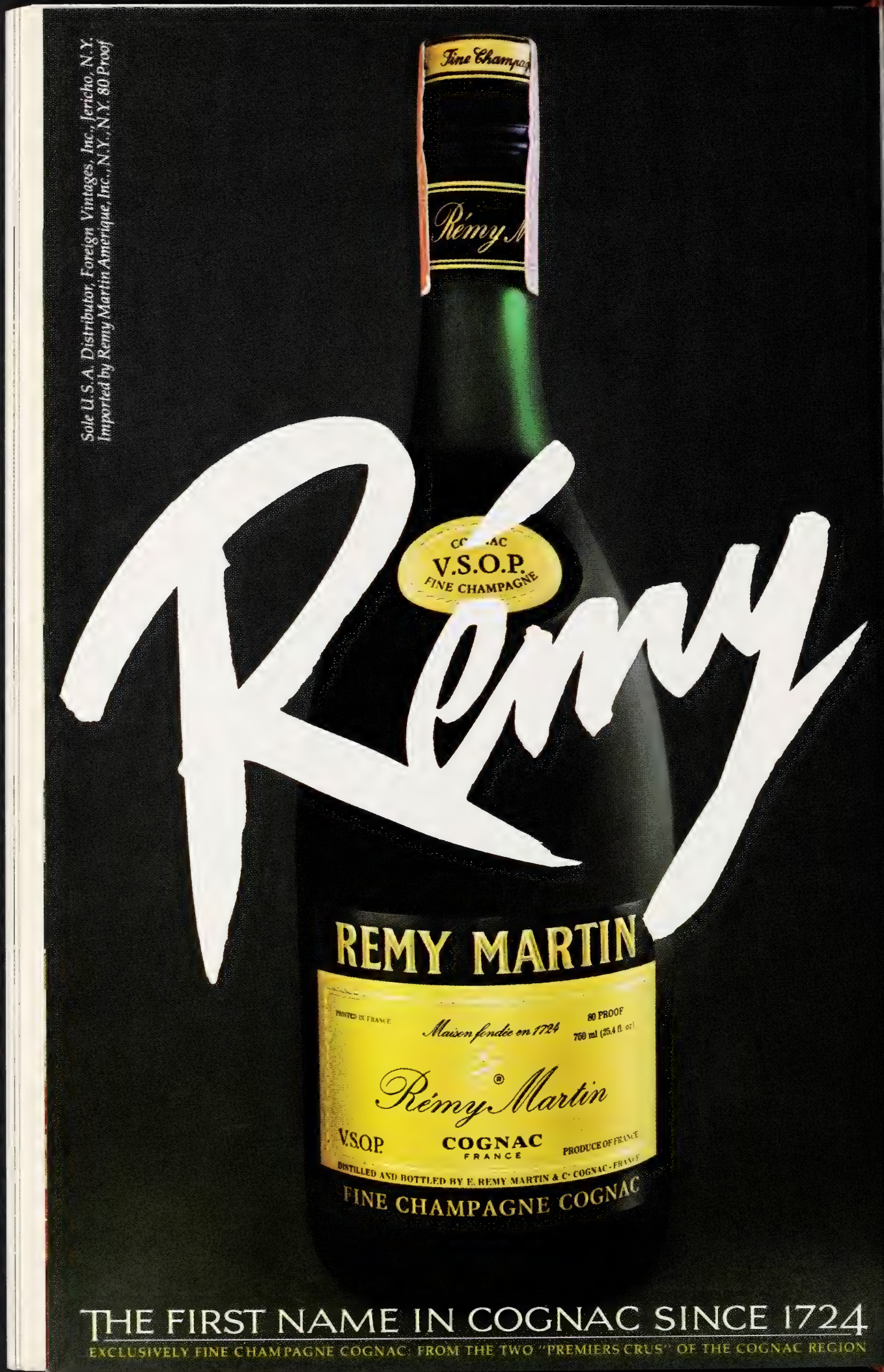
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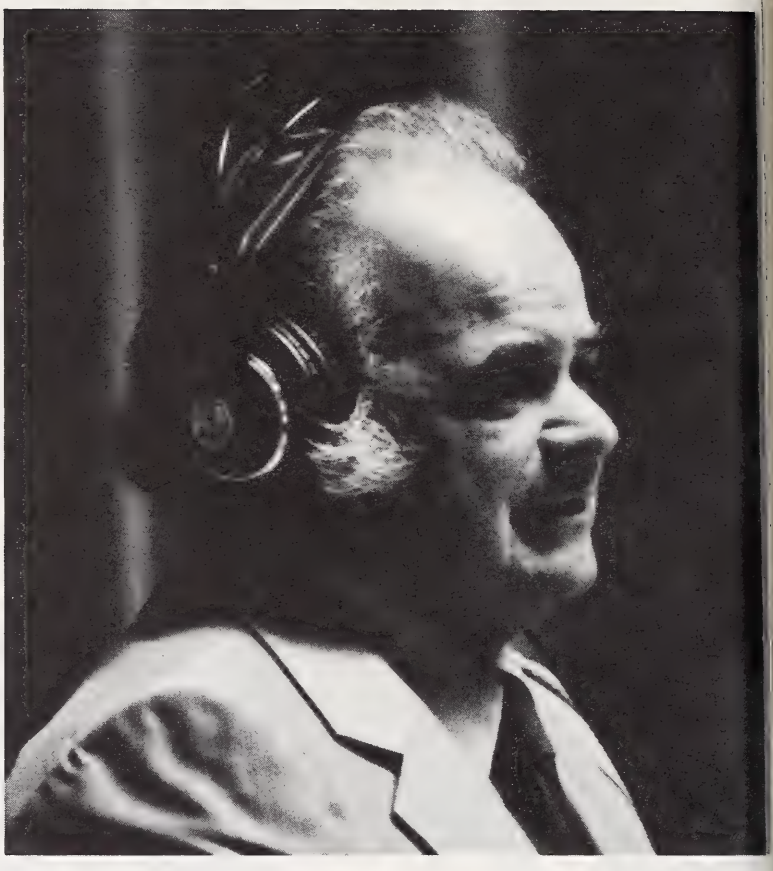
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# BSO

## BSO/WCRB Musical Marathon 1982

The twelfth annual BSO/WCRB Musical Marathon will take place the weekend of 16-18 April 1982. The Marathon is of course one of the BSO's primary fundraising efforts, and it also serves as one of the most exciting and direct ways for volunteers to become involved with the orchestra. Planning for this year's Marathon began virtually as soon as last year's ended, and the range of this year's nearly 300 premiums is extraordinary: BSO "exclusives" highlighting the orchestra's international reputation with an "around-the-world" theme focusing on major cities to which the BSO has toured; premiums offered by orchestra members and staff and ranging from homebaked bread to evening-length recitals; gift certificates from restaurants and items from retail stores; tickets for concert, theater, and sports events; and nearly 25 premiums from the Berkshires, including weekend or overnight stays. This year's Marathon catalog, underwritten by New England Telephone, will be available in mid-March. WCVB-TV-Channel 5 will once again make available two-and-a-half hours of prime time for the Marathon concert broadcast on Sunday evening, 18 April.

In addition to all of this, works by more than 75 artists in all media—including sculpture, photography, etchings, and paintings—have been donated for the Marathon Fine Arts Show, which will open in Symphony Hall on Monday evening, 5 April. A "Preview Party" for the Fine Arts Show will be held in the Hatch Room on Monday, 5 April from 5 to 8 p.m. There is no admission charge; refreshments donated by Concord Caterers will be served, and music will be provided by New England Conservatory musicians. If you would like to receive an invitation to the "Preview Party," please phone the Marathon Office at 266-1492, ext. 230.

## "Presidents at Pops"

A very special night at Pops, and a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening. This "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats. In addition there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

"Presidents at Pops" already has more than seventy businesses in the greater Boston area committed to attend. For further information on this and other aspects of the Boston Symphony's Business Leadership Program, please contact Frank Pemberton in the BSO's Development Office at (617) 266-1492.

## BSO/WCRB Musical Marathon '82: Musical Premiums

The dedicated volunteers who contribute each year to the creative planning, efficient organization, and talented staffing of the BSO/WCRB Musical Marathon are augmented annually by another category of special helpers: orchestra members and BSO-related musicians who donate their artistry in the form of recital premiums. Looking through the twenty-page Marathon Catalog, to be mailed in mid-March, you will discover that your pledge of support to the BSO can bring you the gift of music. For example, BSO trombonist Gordon Hallberg offers a duo-recital with violinist Priscilla Hallberg of the Pops Esplanade Orchestra, including violin showpieces, music for trombone, and even a few rare duos for the two together. Burton Fine, BSO principal violist, offers a recital by the Famous Fine Family and Friends, to include harp, viola, and several surprise additions. Luise Vosgerchian, particularly familiar to our Stage Door Lecture audiences, offers either a solo piano recital or a chamber concert of Mozart piano quartets. And the Empire Brass Quintet is offering 1½ hours of chamber music—for which half the premium pledge will provide a talented young musician a Fellowship to the Berkshire Music Center! Other instrumentalists are donating to the Marathon in non-musical ways: BSO principal trumpet Charles Schlueter, for example, will cook and serve a Chinese dinner for four.

Last year, BSO members themselves raised more than $22,000 by donating their talents. Their contributions to the Marathon are essential, and their recital premiums and other donations are among the most invaluable gifts offered to our supporters.

## BSO Members in Concert

BSO violinist Cecylia Arzewski will perform the Brahms Violin Concerto with the North Shore Philharmonic conducted by Max Hobart at Salem High School on Sunday evening, 21 March at 8 p.m. In addition, Ms. Arzewski will perform three times with the newly-formed National Youth Orchestra of Paris, Alexander Myrat conducting, in early April.

Max Hobart, most visible to BSO audiences at his place among the first violins of the orchestra, is also music director and conductor of the Civic Symphony Orchestra of Boston. The featured soloist for that orchestra's performance on Sunday evening, 14 March at 8 p.m. in Jordan Hall is BSO concertmaster Joseph Silverstein, who will perform music of Paganini and Bruch.

The debut of the Boston Radio Orchestra conducted by Lawrence Wolfe will mark the return to the Boston area of live, in-studio orchestra concerts intended solely for broadcast. The group is composed primarily of BSO members, and Music Director Wolfe is BSO assistant principal bass as well as principal bass of the Boston Pops. The Boston Radio Orchestra will give six concerts during the 1982-83 season. The first concert will be broadcast from the studios of WGBH-FM-89.7 on Sunday, 21 March at 2 and will include Haydn's Symphony No. 30 *(Alleluia)*, Mozart's Symphony No. 33, and Tchaikovsky's *Variations on a Rococo Theme* for cello and orchestra, with BSO cellist Ronald Feldman as the featured soloist.

The Boston Artists' Ensemble, which includes violinist Arturo Delmoni, pianist Andrew Wolf, and BSO cellist Jonathan Miller, has two concerts coming up at the Longy School of Music in Cambridge: on Tuesday evening, 30 March at 8, they'll perform trios by Beethoven, Brahms, and Mendelssohn. On Tuesday evening, 4 May, there'll be music of Beethoven, Faur´e, Chopin, Debussy, and Grieg. For ticket information, please call 864-1774.

## Celebrate Haydn's 250th Birthday!!

Join members of the Boston Symphony Orchestra and assorted friends and guests for a special *"Soirée Musicale"* in Symphony Hall on Wednesday evening, 31 March, to celebrate the 250th birthday of Franz Joseph Haydn. Toast the occasion with Viennese wine and pastry courtesy the Junior Council of the Boston Symphony Orchestra. Music by Haydn (of course) will predominate, in the form of chamber, piano, and vocal works. There will also be music written in Haydn's honor by Debussy, Ravel, and noted Haydn specialist Antal Dorati, who will be on hand to conduct two all-Haydn programs with the BSO in early April and who will be one of the participants in this special birthday celebration. Complete ticket and program information will be announced soon.

## Another Grammy for John Williams

At this year's Grammy award presentations on Wednesday evening, 24 February in Los Angeles, John Williams's film score for *"Raiders of the Lost Ark"* received the Grammy for Best Album of an Original Score Written for Motion Picture or Television. That makes eleven!

## BSO/WCRB Marathon '82 Quilt Raffle

Have you heard about the quilt? Katharine Marsh, a BSO subscriber, has made and donated a double-bed sized, Granny star design coverlet in shades of pewter, cream, beige, and teal blue for this year's Marathon quilt raffle. The quilt will be raffled through the Area Chairmen of the BSO Council, with the proceeds boosting the Marathon income. Raffle books are available through the Council Area Chairmen at $10 per book. The Marathon Office at Symphony Hall, 266-1492, ext. 230, will be happy to put you in touch with the Chairman nearest you. The drawing will take place on 21 April 1982. Will you hold the winning ticket?

## Friends' Weekend at Tanglewood

The Friends' annual weekend bus trip to Tanglewood is set this year for 23-25 July 1982. In addition, there will be a single one-day trip on Sunday, 11 July. Detailed information will be available in early spring; if interested, please call the Friends' Office at 266-1348.

## BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: pianist Misha Dichter on Friday morning, 12 March at 11, and noted Haydn specialist, conductor Antal Dorati, on Monday morning, 5 April at 11.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

### Harp

Ann Hobson Pilot

### Personnel Managers

William Moyer
Harry Shapiro

### Librarians

Victor Alpert
William Shisler
James Harper

### Stage Manager

Alfred Robison

## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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A Live Orchestra



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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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### 1980-81 SUBSCRIPTION SEASON

| Series | Number of Subscribers | Number of Subscribers who contribute | Dollars raised from Donors | Percentage of Participation |
|---|---|---|---|---|
| FRIDAY | 1,642 | 861 | 227,257.20 | 52% |
| SATURDAY | 1,637 | 287 | 27,592.00 | 18% |
| THURSDAY 10 | 1,092 | 253 | 33,210.25 | 23% |
| TUESDAY B | 1,143 | 269 | 19,867.00 | 24% |
| TUESDAY C | 1,162 | 237 | 27,816.20 | 20% |
| THURSDAY A | 1,143 | 229 | 16,971.00 | 20% |
| THURSDAY B | 1,082 | 145 | 13,397.08 | 13% |

### 1981-82 SUBSCRIPTION SEASON—SEPT. 1-DEC. 31

| Series | Number of Subscribers | Number of Subscribers who contribute | Dollars raised from Donors | Percentage of Participation |
|---|---|---|---|---|
| FRIDAY | 1,702 | 535 | 176,114.82 | 31% |
| SATURDAY | 1,677 | 182 | 24,260.00 | 10% |
| THURSDAY 10 | 1,106 | 158 | 21,808.00 | 14% |
| TUESDAY B | 1,112 | 141 | 24,387.19 | 13% |
| TUESDAY C | 1,089 | 125 | 25,203.00 | 11% |
| THURSDAY A | 1,105 | 140 | 18,116.00 | 13% |
| THURSDAY B | 1,073 | 90 | 11,017.00 | 8% |

**As the Boston Symphony concludes its 100th birthday season with the final two months of concerts, we hope our subscribers will join in the challenge of helping the Orchestra maintain its level of artistic excellence; you can help do this by responding to the annual fund appeal which has just been mailed to you.**




**A contribution in any amount is welcome, but please bear in mind that in order for the symphony to meet expenses for each concert, the average contribution must at least equal the price of your subscription series. We thank you.**

**All contributions are tax deductible; please make all checks payable to: Boston Symphony Orchestra, Inc., and mail to the Development Office, Symphony Hall, Boston, MA 02115.**

BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, ll March at 8
Friday, l2 March at 2
Saturday, l3 March at 8
Tuesday, l6 March at 8

**KLAUS TENNSTEDT** conducting

MOZART — Piano Concerto No. 23 in A, K.488
- Allegro
- Adagio
- Allegro assai

MISHA DICHTER

INTERMISSION

BRUCKNER — Symphony No. 4 in E flat, *Romantic*
- Bewegt, nicht zu schnell
  (With motion, not too fast)
- Andante quasi Allegretto
- Scherzo. Bewegt;
  - Trio: Nicht zu schnell. Keinesfalls schleppend
    (Not too fast. On no account dragging)
- Finale. Bewegt, doch nicht zu schnell
  (With motion, but not too fast)

Thursday's, Saturday's, and Tuesday's concerts will end about 10:05 and Friday's about 4:05.
Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
Baldwin piano
Misha Dichter plays the Steinway.

**The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Jessie Bancroft Cox and Jane Bancroft Cook.**




Jordan Marsh celebrates on the occasion of the BSO's centennial.

**jordan marsh**

A Unit of Allied Stores

**Wolfgang Amadè Mozart**
Piano Concerto No. 23 in A, K.488



*Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amad`e about 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed the A major concerto, K.488, on 2 March 1786 and presumably played it in Vienna soon after. The American premiere took place in Boston's Music Hall on 19 December 1878 at a concert of the Harvard Musical Association under the direction of Carl Zerrahn; H.G. Tucker was the piano soloist. It was not until Serge Koussevitzky's time that the concerto entered the repertory of the Boston Symphony Orchestra; Nikolai Orloff performed it with the orchestra on 8 and 9 February 1929. The concerto has also been played with the orchestra by Bruce Simonds (Richard Burgin), Artur Schnabel and Arthur Rubinstein (Koussevitzky), Leon Fleisher (Burgin), Pierre Luboshutz (Boris Goldovsky), John Browning (Erich Leinsdorf), Yuji Takahashi and Maurizio Pollini (Seiji Ozawa), and Malcolm Frager (David Zinman). Peter Serkin played the concerto with Seiji Ozawa at Tanglewood in 1977, and Radu Lupu gave the most recent Symphony Hall performances with conductor Kazuyoshi Akiyama in December 1977. The orchestra consists of one flute, two clarinets, two bassoons, two horns, and strings. (The composer suggested in a letter that in the absence of clarinets, their lines might be cued into the violin and viola parts.) Mozart wrote his own cadenza into the autograph at the proper place, and that is what Misha Dichter plays.*

*Figaro* was the big project for the spring of 1786, and it was ready for performance on 1 May, but Mozart repeatedly interrupted himself, dashing off his one-actor *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year.

The A major is the middle one of the three, being preceded by the spacious E flat, K.482, completed at the end of December, and being followed just three weeks later by the somber C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are

# KLAUS TENNSTEDT

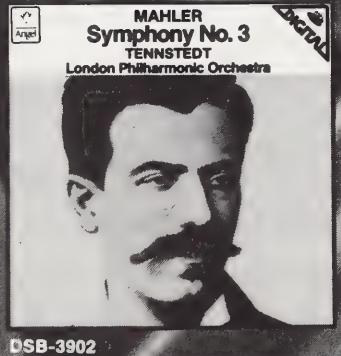




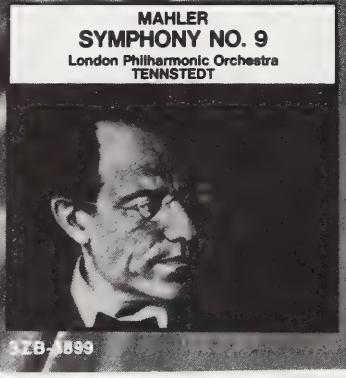

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contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute and a half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An *adagio* marking is rare, too, and this movement is an altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to *"Wer ein Liebchen hat gefunden (He who has found a sweetheart),"* Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.


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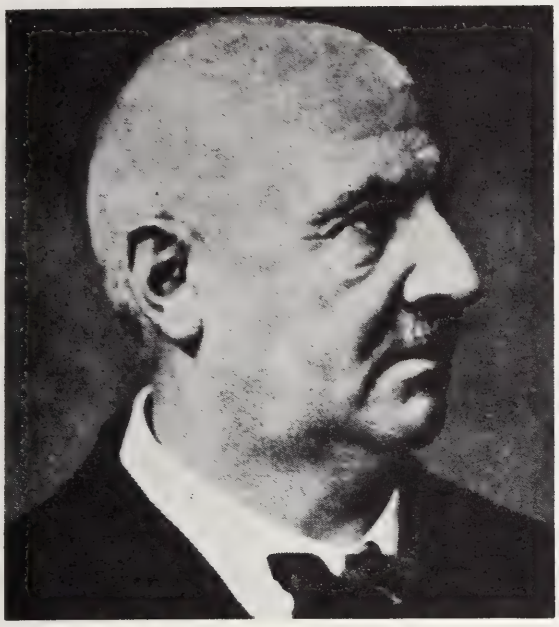




SHISEIDO

Photo S. Lutens

**Anton Bruckner**
Symphony No. 4 in E flat, *Romantic*



*Joseph Anton Bruckner was born in Ansfelden, Upper Austria, on 4 September 1824 and died in Vienna on 11 October 1896. He began composing his Fourth Symphony late in 1873, completing a preliminary version in November of the following year. He undertook a thorough revision in 1878, bringing it to completion on 5 June 1880. The revision involved a substantial reworking of the first and second movements, rewriting of the fourth, and, finally, substitution of a completely different third movement, the "Hunting Scherzo" that is now in the score. Later changes, including some made for the unfortunate first edition of 1891, are of dubious authenticity; the 1878-80 version, edited by Robert Haas, is best taken as the authentic one and will be performed here. The first performance took place in Vienna on 20 February 1881, Hans Richter conducting. Anton Seidl introduced the work to the United States in a concert given at New York's Chickering Hall on 16 March 1888. Wilhelm Gericke conducted the first Boston Symphony Orchestra performances on 10 and 11 February 1899. The piece has also been performed here by Serge Koussevitzky, Erich Leinsdorf, Eugen Jochum, and, most recently, in January 1976, Seiji Ozawa. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones and tuba, timpani, and strings.*

Picture, if you will, Anton Bruckner at his arrival in Vienna in 1868. He was forty-four years old and had come to take up the professorship in harmony and counterpoint at the Vienna Conservatory. This position of considerable prestige in the elegant and fashionable capital of the Austro-Hungarian Empire had been bestowed on a composer of extraordinarily refined technique (when Bruckner had been tested in 1861 for a diploma from the Conservatory, one of his judges had exclaimed, "He should have examined us! If I knew one tenth of what he knows, I'd be happy."). He had begun to make a name for himself as a composer of Masses, having already written his three major works in that medium, and he had composed his Symphony No. 1 (two earlier symphonic essays remained outside the official canon), though it was not yet known in the capital.

But for all his growing reputation as a composer and the support that he had received in the reviews of the influential critic Eduard Hanslick, Bruckner must have been a strange apparition. A child of the country, born and raised in rural Upper Austria, he continued to dress in the simplest costume characteristic of his peasant background—baggy black pants (ending above the ankles so as not to interfere with his pedal-work when playing the organ), a loose coat of notably unstylish cut, and comfortable white shirt with an unfashionably broad collar. Short and stocky, a valiant trencherman, bearing in his profile a sharp physiognomy, he could easily be taken for a peasant farmer. More important in its effect on his well-being and acceptance in Vienna was his characteristically simple nature—pious, trusting, deferential, and naive. He came, a true innocent, and found himself in that musico-political snakepit that was Vienna. Utterly

unable to be anything other than himself, Bruckner quite simply failed to understand the intricate pattern of backbiting, of personal grudges and attacks, of quid pro quo that made up the Viennese musical scene. He made one devastating political mistake and—characteristically—kept on repeating it, quite ignorant of its consequences to himself: he expressed and constantly reaffirmed a strong admiration for Wagner.

After arriving in Vienna Bruckner devoted almost his entire creative energy to the composition of symphonies. The years 1871 to 1876 saw the pouring out of symphonies 2, 3, 4, and 5. The Vienna Philharmonic (then as now an ensemble of conservative, not to say reactionary, taste) refused to play the First on account of its "wildness and daring," then the Second, claiming that it was "nonsense." Yet when a patron was found to finance a performance of the Second, it received a standing ovation from the audience. But it was the next symphony that really set the cap on Bruckner's problems in Vienna. In sincere admiration of the musical accomplishments of Wagner, Bruckner showed him the manuscript of the Third Symphony, in D minor, and even dedicated the score to him. He was delighted that Wagner accepted the dedication and ever after naively referred to the symphony in all his letters as "my Wagner Symphony," apparently quite oblivious to the fact that he had thereby totally lost the good will of the critic Hanslick, who from that time on lost no opportunity to attack Bruckner and his works, even conveniently forgetting the favorable things he had said in the past. The Wagner party in Vienna was delighted to find a composer of symphonies in their camp, and they promptly hailed Bruckner as a master they could use to browbeat the Brahmsians. But the entrenched powers were all in the Brahms camp, and though Brahms himself seems to have respected Bruckner's work, the Brahmsians were relentless.


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Thus, after a devastating performance in 1877 of the Third Symphony, which Bruckner himself had to conduct, at which he heard catcalls and jeers during the performance and saw the hall emptied of its audience before the end, leaving only some twenty-five young musicians (among them Mahler) to applaud the work, Bruckner began to revise his previously composed symphonies in an attempt to make them somehow more accessible. The Fourth underwent this process of rewriting without ever having been heard in public. But unlike most of his other symphonies, the revision of 1878-80 that produced the first definitive version was also the last time that Bruckner seriously attacked the score, so that the inevitable problem of choosing an "authentic" version is, for No. 4 at least, a relatively simple one. (Bruckner did, to be sure, make some changes in 1886 for Anton Seidl's performances, but they were limited to minor adjustments of the orchestration—and, in any case, he made a new fair copy of the original 1880 version as late as 1890, so that must be considered his final word on the subject. At about the same time Bruckner's devoted but misguided acolytes Franz Schalk and Ferdinand Löwe prepared a heavily cut version reorchestrated in the style of Wagner; it was this version that was published in 1890, but Bruckner himself refused to authorize it, and it has justly been repudiated.)

The first performance of the Fourth, which took place in Vienna in 1881, was a considerable success, though it did not immediately overwhelm opposition to Bruckner. His symphonies are so individual and personal a treatment of the symphonic form inherited from his Viennese predecessors Haydn, Mozart, Beethoven, and Schubert that we still tend to misunderstand them. Until quite recently Bruckner's name was always linked in the same breath with Mahler's, as if Bruckner-and-Mahler were no less


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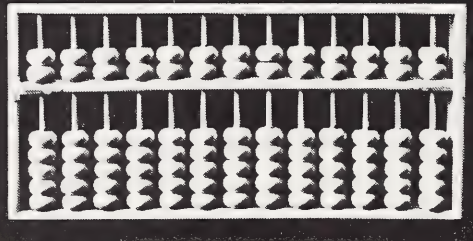
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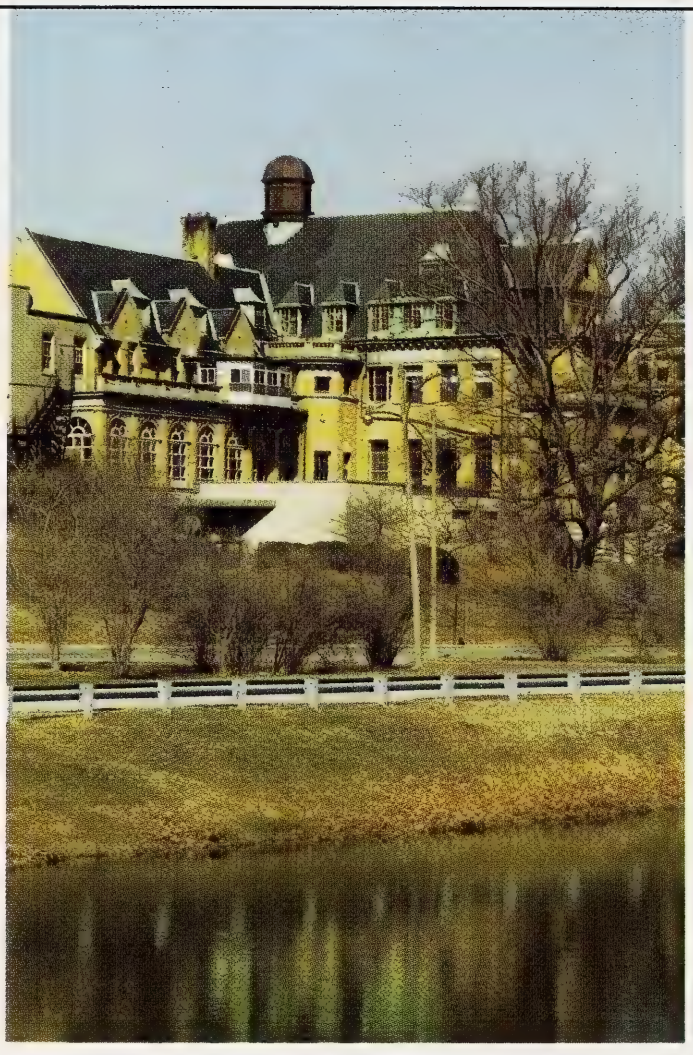

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inseparable than Gilbert-and-Sullivan. Before either composer was deemed worthy of a volume all to himself in the Master Musicians series, they were treated in tandem (the only composers ever dealt with in that way), and the journal *Chord and Discord,* which was the official journal of the Bruckner Society of America, dealt with Mahler as much as it did with Bruckner. But aside from the fact that the young Mahler admired Bruckner's music and provided the piano reduction of the Third Symphony at the time of its publication, the two composers had little in common.

To be sure, Bruckner and Mahler each wrote lengthy and demanding symphonies that were rarely performed, but in other respects their music looked in opposite directions. Mahler's symphonies involved (as he himself said) the creation of entire worlds, with all of the diversity that entails; they were, moreover, filled with existential doubt and anguish, and no matter how assertively positive the endings might be (in some cases!), the search and the doubt always remains at the core. Bruckner could hardly have been more different. Though in many respects insecure as an individual, when it came to composing symphonies, his music reflects throughout the absolute conviction of his faith, and each symphony seems from the beginning to be aiming for a predestined conclusion of grandeur and almost heavenly glory. If Mahler's symphonies are in some sense acts of self-psychoanalysis, Bruckner's symphonies are liturgical acts. Or, to use a very different comparison: Haydn, another composer who came from the peasantry in the Austrian countryside, wrote Mass settings that were profoundly symphonic in character; Bruckner wrote symphonies that were deeply liturgical. It is not only that he often quoted themes from his Masses in his symphonies, but rather the nature of the musical rhythm, the grand, measured progress from certainty to certainty, leading in confident assertion to the final glory, that gives his symphonies their special character.

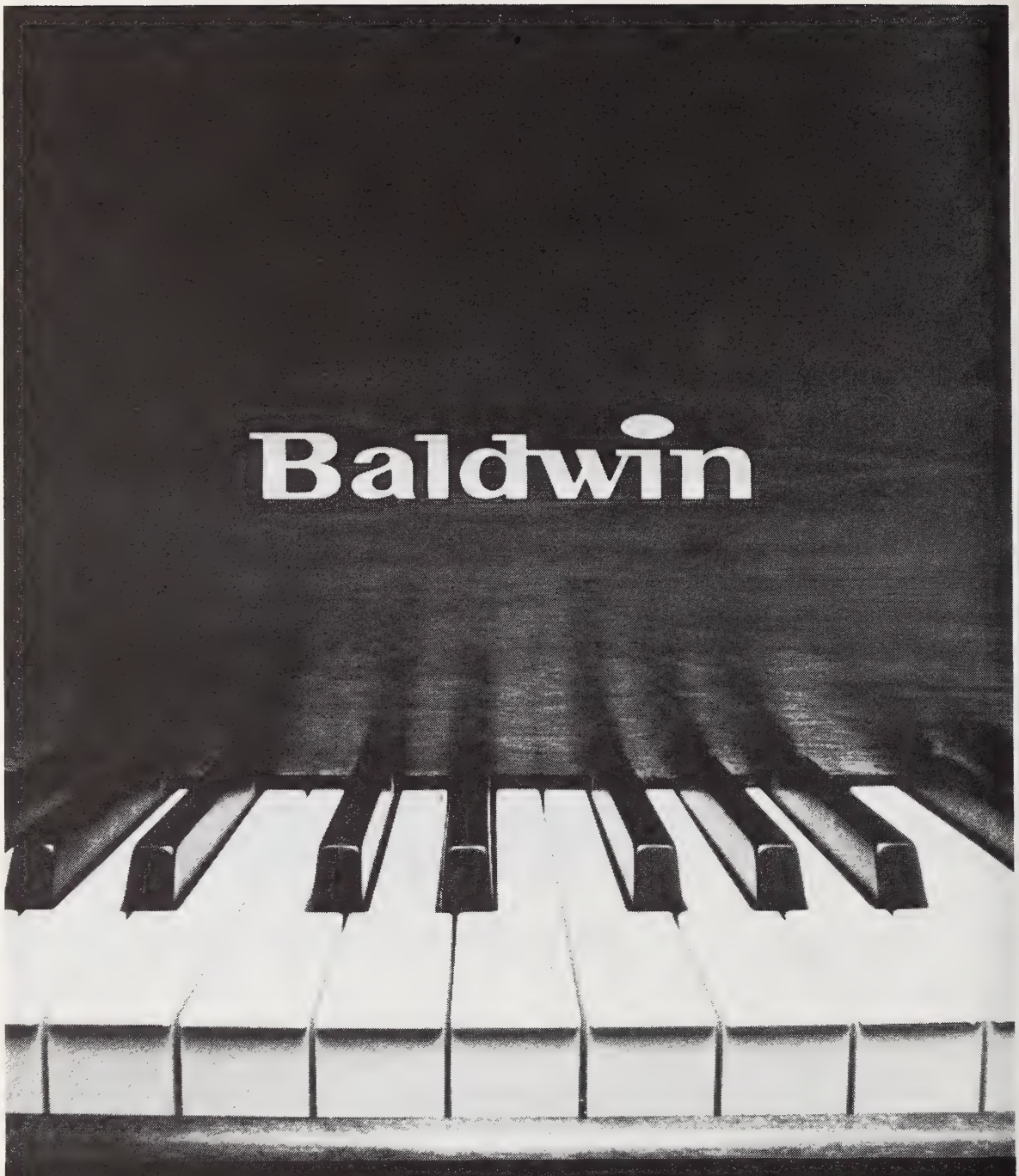
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The Fourth is the only symphony to which Bruckner gave any kind of official nickname or programmatic guide. But the epithet "*Romantic*" hardly reveals anything that is not immediately apparent in the music itself. The romanticism that is in question here is that "forest romanticism" so characteristic of early nineteenth-century German literature—a love of pure unspoiled nature as depicted in the freshness of forest, field, and mountain, possibly a touch of antiquarianism in a passion for the simpler life of long ago, a celebration of the hunt and the joys of rural life. All of this can be found in the music, and would be found there whether Bruckner had assigned the nickname or not.

The first movement opens with a hushed rustle of string tremolos barely breaking the stillness. A solo horn call sounds the notes B flat, E flat, B flat, then repeats the phrase, stretching the first note up an evocative half-step to C flat, a note that will play an important role, both melodic and harmonic, throughout the symphony. The fanfare figure moves to the woodwinds over the continuing string tremolo to lead gradually to the first full orchestral tutti and a new thematic idea built of one of Bruckner's favorite




*Bruckner's manuscript for the opening of the scherzo*

rhythmic gestures: two quarter-notes followed by three triplet quarters. This material provides the preparation for the dominant key of B flat, though at the last moment Bruckner shifts to D flat for the contrasting theme; its most noticeable element at first is the folk dance figure in the first violins, but gradually an interior line first heard in the violas takes on greater significance. A spacious tutti brings us around to the B flat we were denied earlier for a shortened statement of the folk dance figure and the conclusion of the exposition. The development moves in grand, stately sequential harmonic steps through the harmonic universe culminating in a hushed string passage that treats the interior viola line of the secondary theme in an expressive expansion before moving—so quietly!—to the recapitulation with a new flute countermelody to the string tremolos and horn calls.

The slow movement has the character of a subdued, muted funeral march in C minor, first heard in the cellos against muted strings. At its restatement in the woodwinds an accompaniment of plucked cellos and basses sets up the sound of steady marching that remains in the ear even during a mysterious chorale followed in its turn by sustained *cantabile* melody in the violas that ends finally in C major. These various materials are developed richly in extended keys exploiting the brass and woodwinds (who have barely


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been heard to this point). An abbreviated restatement of the opening leads to a lengthy coda with wide-ranging expansion of the funeral march.

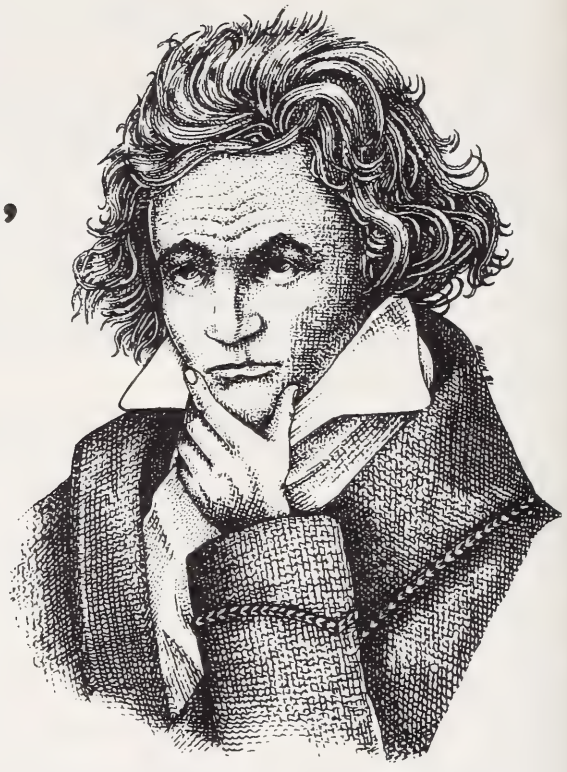
The scherzo was the last movement to be composed when Bruckner wrote it to replace an earlier, discarded version. He himself described this as music for the hunt (with the Trio providing the musical entertainment at the hunt banquet). Again the musical gestures make this identification self-evident. The scherzo itself is a brilliant achievement, compounded of varying treatments of the composer's favorite rhythm, one beat divided into two even eighth-notes followed by another divided into triplets. Nothing could be simpler and more homey than the Ländler of the Trio, though its second half has a chromatic turn that would certainly not be found in peasant dances. The scherzo is repeated literally.

The finale begins in B flat minor with a melodic figure in the clarinets and first horn (G flat to F) that will recall the C flat-to-B flat heard at the very opening of the symphony; it is, in fact, an echo of that figure at the higher fifth. A lengthy crescendo leads to the main theme of the finale, a forceful unison statement in E flat (with an important role for the polar alternative of C flat). The finale itself is an extremely complicated movement filled with a number of diverse ideas (some of which seem too trivial for the role they are called upon to play), but at the end, Bruckner pulls himself together in a grand, organ-like coda that sets the universe ringing in E flat with a hint of the opening fanfare now blared by the entire mass of brass instruments, while the single note of C flat (which represented the first pitch outside of the tonic chord back at the beginning) continues to assert its presence in the strings until the last possible moment.

—Steven Ledbetter

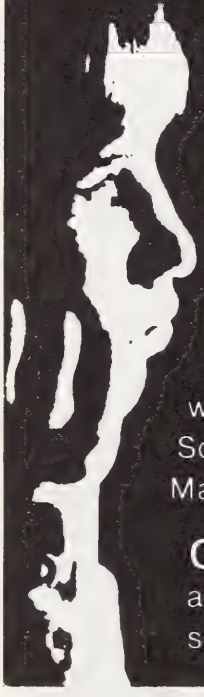


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**More . . .**

Stanley Sadie, who wrote the fine article on Mozart in The New Grove, is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). Donald Francis Tovey's analysis of the A major concerto is to be found in the third volume of his *Essays in Musical Analysis* (Oxford, also paperback). Cuthbert Girdlestone's *Mozart and His Piano Concertos* (Dover) contains much information rather buried in decoratively elegant descriptions. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (U. of Washington paperback). *The Mozart Companion,* edited by H.C. Robbins Landon and Donald Mitchell, contains two major chapters on the concertos; Friedrich Blume discusses their sources, Landon their musical origin and development (Norton paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style,* which is particularly strong in its discussion of the piano concertos (Viking, also Norton paperback). Among recordings of the K.488 concerto, I would recommend Geza Anda's with the orchestra of the Salzburg Mozarteum (DG, available only in a twelve-disc set), or, for single discs, the readings of Stephen Bishop-Kovacevich with Sir Colin Davis conducting the London Symphony Orchestra (Philips, coupled with the D minor concerto, K.466) and Alfred Brendel with Neville Marriner conducting the Academy of St. Martin-in-the-Fields (Philips, with the F major concerto, K.459).

Hans-Hubert Schönzeler's *Bruckner* is a brief, nicely illustrated life-and-works (Calder). The most penetrating musical discussion of the symphonies is to be found in Robert Simpson's *The Essence of Bruckner* (Chilton). Philip Barford's *Bruckner Symphonies* in the BBC Music Guides gives a sympathetic introduction to these works (U. of Washington paperback). Dika Newlin's *Bruckner, Mahler, Schoenberg* is an interesting study that links the three composers as part of the great Viennese musical tradition (Norton). Tovey analyzes the Fourth in the second volume of his *Essays in Musical Analysis* (Oxford, available in paperback). The complex series of scores, versions, and editions of Bruckner's music, brought on largely by the well-intentioned but misguided efforts of his disciples to spread performances of his work, have caused headaches for everyone performing, studying, or writing about this music. Deryck Cooke brought some order out of this chaos in a series of articles originally published in the *Musical Times* and later republished in this country by The Musical Newsletter as *The Bruckner Problem Simplified.* Klaus Tennstedt has recorded the Bruckner Fourth with the Berlin Philharmonic; it is due to be released in this country on Angel. Other available recordings by conductors with a particular flair for Bruckner include Eugen Jochum with the Berlin Philharmonic (DG), Bernard Haitink with the Concertgebouw Orchestra (Philips), Daniel Barenboim with the Chicago Symphony (DG), Herbert von Karajan with the Berlin Philharmonic (DG), and Kurt Masur with the Leipzig Gewandhaus (Vanguard).

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## Klaus Tennstedt



In the fall of 1983, Klaus Tennstedt becomes music director and principal conductor of the London Philharmonic Orchestra, succeeding Sir Georg Solti as head of that ensemble. Mr. Tennstedt made his United States debut with the Boston Symphony Orchestra in December 1974, following his North American debut with the Toronto Symphony. Since then, he has appeared with the orchestras of New York, Chicago, Philadelphia, Cleveland, St. Louis, Detroit, Los Angeles, Pittsburgh, Ottawa, and Montreal, and he is currently principal guest conductor of the Minnesota Orchestra.

Born in Merseburg, Germany, in 1926, Mr. Tennstedt studied piano, violin, and theory at the Leipzig Conservatory. In 1948 he became first concertmaster of the Municipal Theater in Halle/Salle, and later its principal conductor. The general directorship of the Dresden Opera followed in 1958, and that of the State Orchestra and Theater in Schwerin in 1962. After escaping from East Germany in 1971, he applied for asylum in Sweden and conducted in Göteburg and Stockholm before becoming general music director that same year of the Kiel Opera in West Germany. He has been guest conductor with major orchestras including the Bayerischer Rundfunk, Bamberg Symphony, London Symphony, the Orchestre de Paris, the Israel Philharmonic, and the Rotterdam Philharmonic, and he was music director of the NDR Symphony in Hamburg until March 1981.

A regular guest conductor with the Berlin Philharmonic, Mr. Tennstedt has recorded music of Mendelssohn, Schumann, and Bruckner (including the Fourth Symphony) with that orchestra for EMI. As a principal guest conductor with the London Philharmonic for the last several seasons, he has begun an award-winning recording cycle with them of the complete Mahler symphonies, also for EMI and already including numbers 1, 2, 3, 5, 7, and 9, as well as the Adagio from the Tenth. During the current season, in addition to his appearances with the Boston Symphony, Mr. Tennstedt conducts in London, Minnesota, Berlin, Philadelphia, Cincinnati, and New York. Prior to this season, his most recent Boston Symphony appearances were for two concerts at Tanglewood in 1980.


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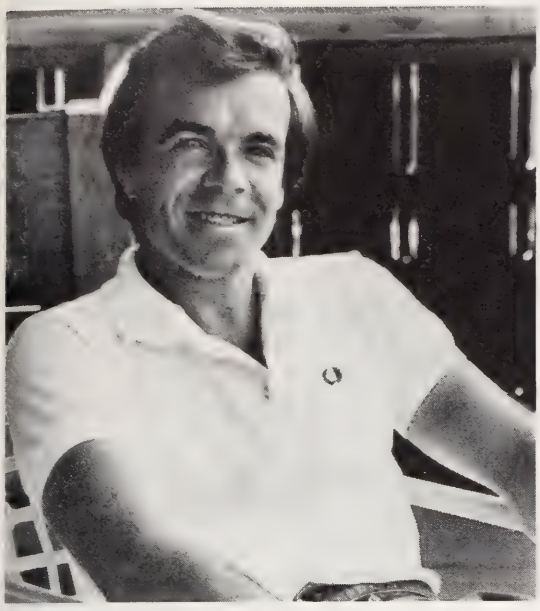
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## Misha Dichter



In addition to solo recitals throughout the world, pianist Misha Dichter plays regularly with every major American orchestra, including those of Boston, Cleveland, Chicago, Los Angeles, New York, and Philadelphia, and with most of the world-class European orchestras as well. In just the last couple of seasons he has appeared in England, Italy, Germany, Japan, Yugoslavia, France, and the Netherlands, as well as in the United States and Canada. Mr. Dichter is a familiar soloist at such summer music festivals as Edinburgh, Holland, the Mostly Mozart in New York, the Mainly Mozart in Toronto, Ravinia, Robin Hood Dell, Blossom, Meadow Brook, and Aspen, where he also teaches and gives annual master classes. His recordings appear exclusively on the Philips label and include major works by Beethoven, the two Brahms piano concertos, music of Schumann, and particularly of Liszt, in whose music Dichter is becoming increasingly known as a specialist.

Born in 1945 to Polish parents living in Shanghai, Mr. Dichter was raised in Los Angeles, where he studied with Aube Tzerko, a disciple of Artur Schnabel. At the Juilliard School in New York he later became a student of Madame Rosina Lhevinne. In 1966, Mr. Dichter won the silver medal at the Moscow Tchaikovsky Competition, thereby establishing his career at age twenty-one. He was immediately engaged by the Leningrad Philharmonic for a tour in Russia and that same summer by the Boston Symphony Orchestra for a Tanglewood concert which was nationally televised and on which he performed the Tchaikovsky First Concerto. With the Boston Symphony, he has since played both Brahms concertos, the Beethoven First, the Schumann, and, most recently, at Tanglewood last summer, the Grieg concerto. Mr. Dichter's wife, Cipa, born in Brazil, is also a pianist. They met at the Juilliard School, where both were students of Mme. Lhevinne. They were married in 1967 and play frequent recital and orchestral dates as duo-pianists. Misha and Cipa Dichter live with their two young sons in a Manhattan apartment overlooking Central Park.


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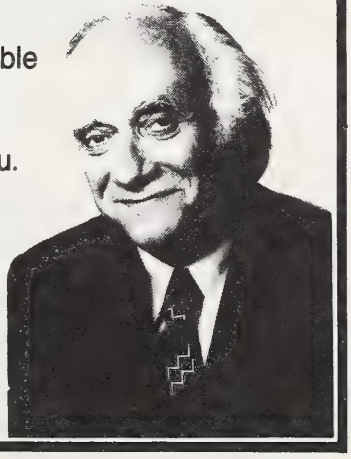
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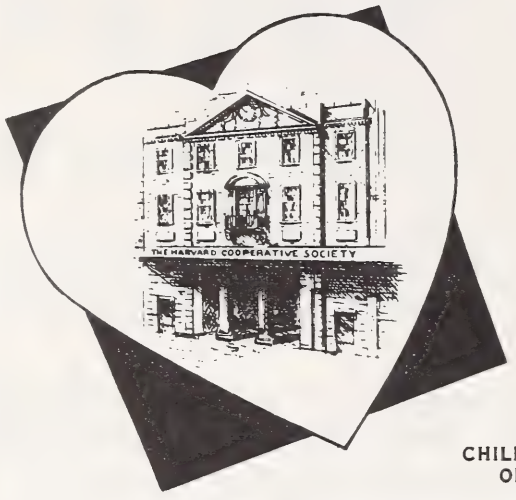
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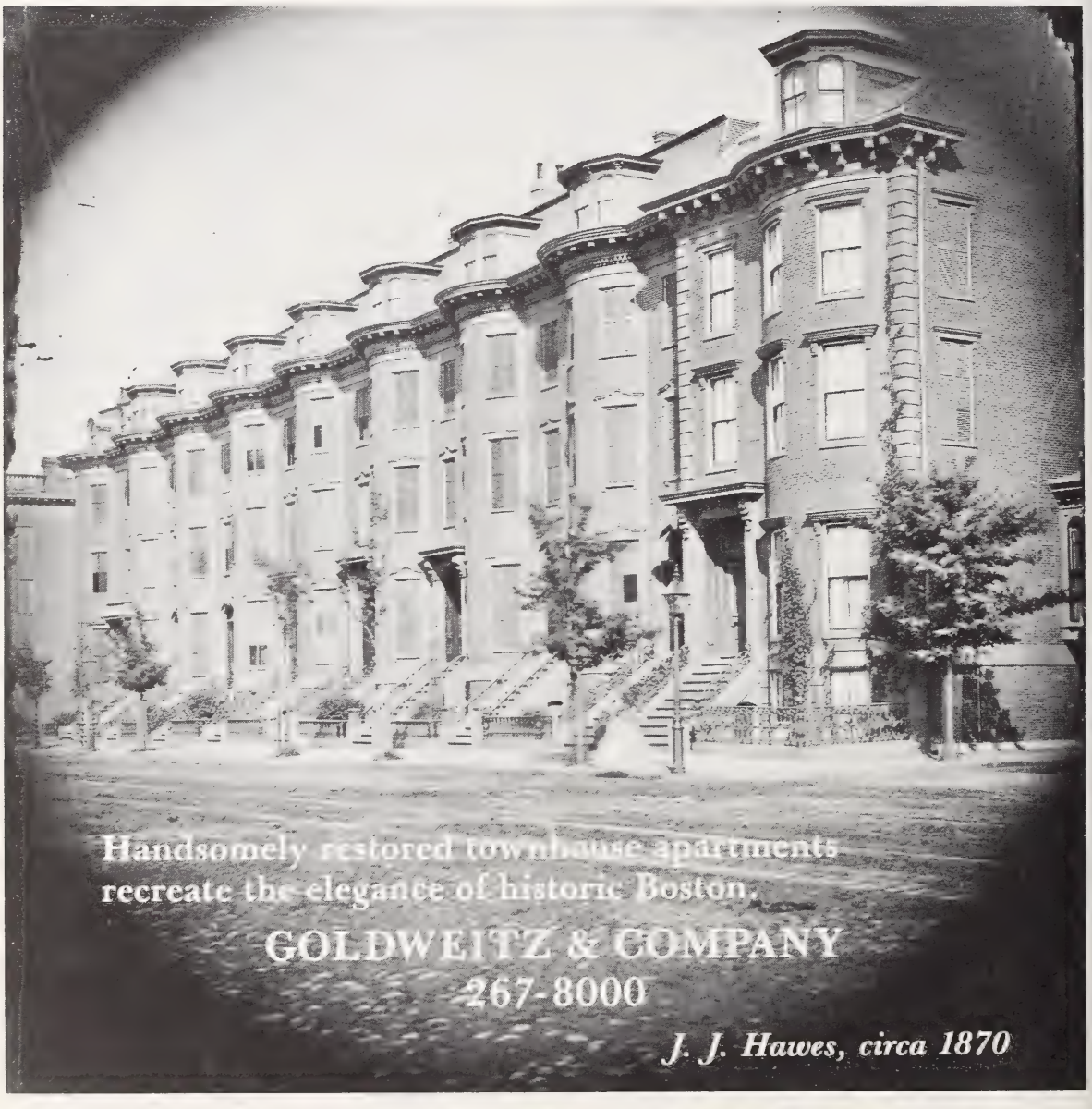
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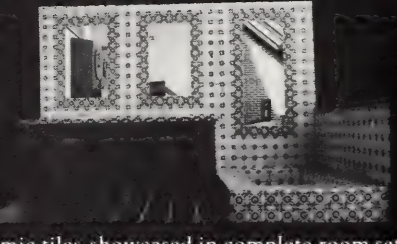
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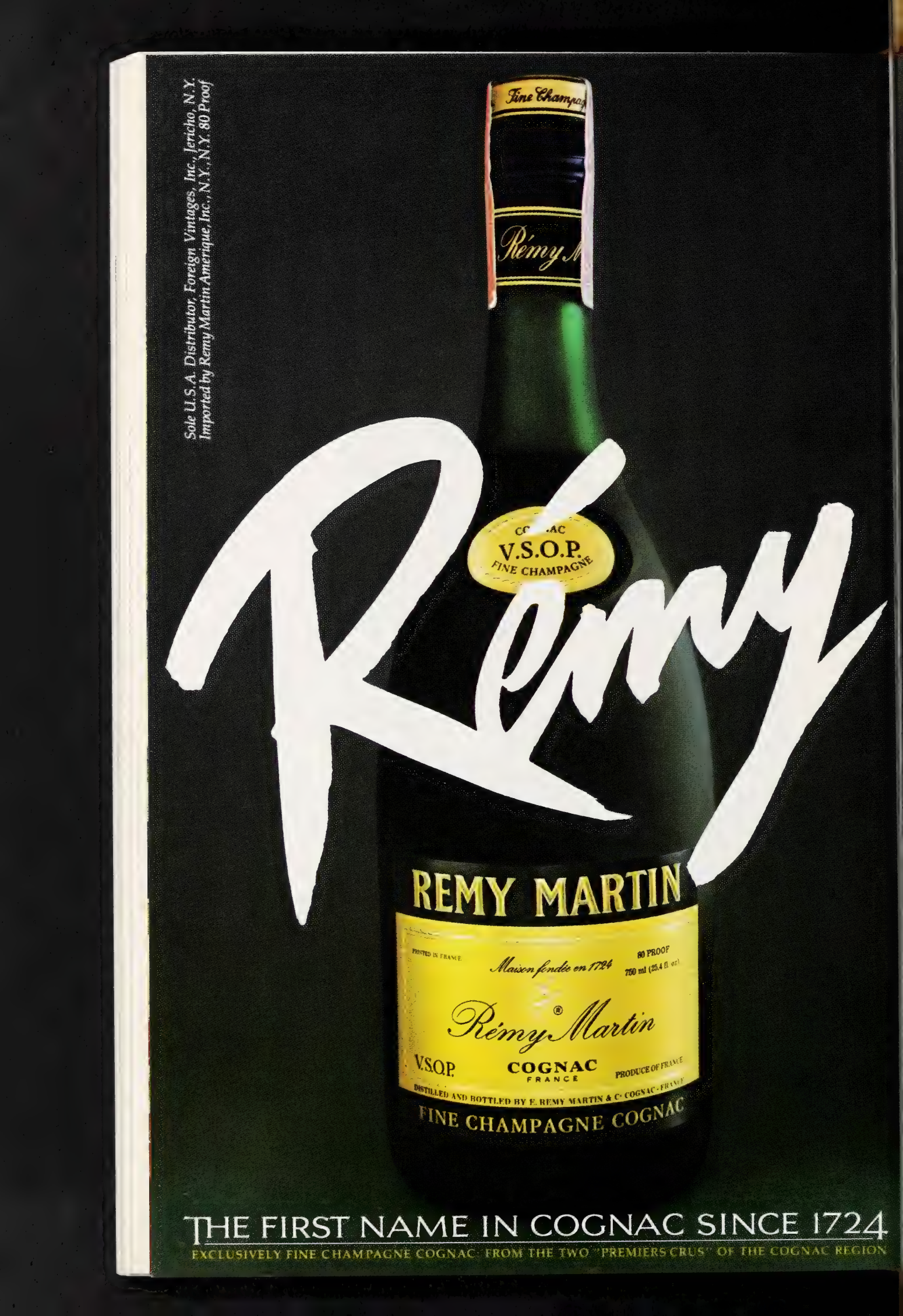
# Boston Symphony Orchestra

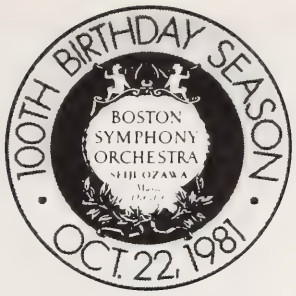


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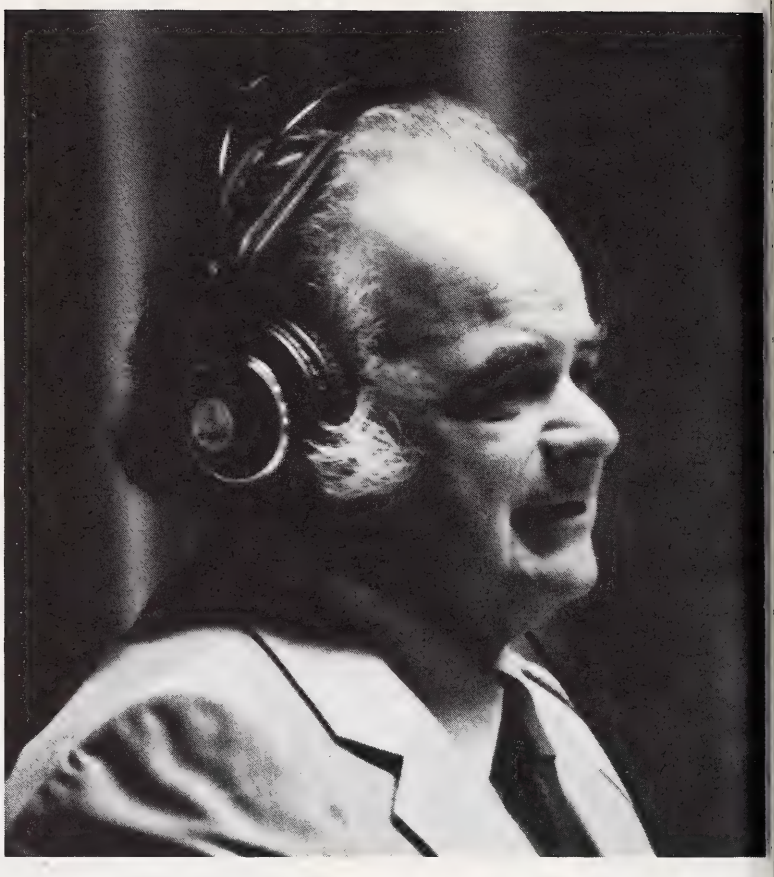
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# BSO

## "Opening Night at Pops"

For the eighth consecutive year, the Junior Council of the Boston Symphony Orchestra will sponsor "Opening Night at Pops," this year marking the opening of the Boston Pops 1982 season with John Williams beginning his third year as Pops conductor. The evening, to take place on Tuesday, 4 May in Symphony Hall, begins with cocktails at 5:30, followed by supper at 6:30 and the concert at 8:00. A champagne reception with John Williams will follow for Benefactors. The concert will include a piece by John Bolcom especially commissioned for this evening; many special guests will also be part of the opening celebration. Ticket prices, which include the supper, range from $17.50 to $100. For ticket information, please call Mrs. Deborah Spangler at 899-4982.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who donate their varied talents and time to fundraising efforts, such as "Opening Night at Pops" and sale of the Symphony Mint, for the Boston Symphony Orchestra. New members are admitted in September, January, and May. For further information, please call the Friends' Office at 266-1348.

## Share the BSO with the Kids!!

The final program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director, will focus on *The Classical Orchestra* and feature music of Haydn, Mozart, and Prokofiev. Although weekday concerts are sold out, a limited number of Saturday-morning tickets are available this year due to school budget cuts which have affected group sales. Share the BSO with the kids on either Saturday morning, 27 March at 11, or Saturday morning, 3 April at 11. Please call the Symphony Hall Youth Activities Office at 267-0656 for complete ticket information.

In addition, the second of this year's new Boston Symphony High School Concerts takes place on Monday morning, 29 March at 10:15. An all-Mozart program offers examples of the composer's work as dramatist, performer, and symphonist: the overture to *Don Giovanni,* two movements from the Piano Concerto No. 20 in D minor, K.466, and the *Haffner* Symphony. For ticket information, please call 267-0656.

## BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: pianist Misha Dichter on Friday morning, 12 March at 11, and noted Haydn specialist, conductor Antal Dorati, on Monday morning, 5 April at 11.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## BSO Members in Concert

The debut of the Boston Radio Orchestra conducted by Lawrence Wolfe will mark the return to the Boston area of live, in-studio orchestra concerts intended solely for broadcast. The group is composed primarily of BSO members, and Music Director Wolfe is BSO assistant principal bass as well as principal bass of the Boston Pops. The Boston Radio Orchestra will give six concerts during the 1982-83 season. The first concert will be broadcast from the studios of WGBH-FM-89.7 on Sunday, 21 March at 2 and will include Haydn's Symphony No. 30 *(Alleluia)*, Mozart's Symphony No. 33, and Tchaikovsky's *Variations on a Rococo Theme* for cello and orchestra, with BSO cellist Ronald Feldman as the featured soloist.

The contemporary chamber ensemble Collage, whose music director is BSO percussionist Frank Epstein and which also includes BSO members Martha Babcock, Ann Hobson Pilot, and Joel Smirnoff, offers its final concert of the season on Monday evening, 29 March at 8, at Sanders Theater. The program includes music of Louis Gruenberg, John Heiss, Leonard Rosenman, T.J. Anderson, and Ray Shattenkirk. Earlier that evening, at 5 p.m. at the Longy School of Music, there will be a discussion of "The Composer Today," featuring T.J. Anderson, Charles Fussell, John Harbison, and John Heiss. For ticket information, please call 738-5372.

The Boston Artists' Ensemble, which includes violinist Arturo Delmoni, pianist Andrew Wolf, and BSO cellist Jonathan Miller, has two concerts coming up at the Longy School of Music in Cambridge: on Tuesday evening, 30 March at 8, they'll perform trios by Beethoven, Brahms, and Mendelssohn. On Tuesday evening, 4 May, there'll be music of Beethoven, Fauré, Chopin, Debussy, and Grieg. For ticket information, please call 864-1774.

Wednesday, 31 March at 8 p.m. in Symphony Hall

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Tickets priced at $8, $10, $13, and $16 are available at the Symphony Hall Box Office.

## BSO/WCRB Musical Marathon Premium Highlights

This year's BSO/WCRB Musical Marathon takes place the weekend of 16-18 April 1982, and this year's premiums include the widest array ever of "exclusives," "firsts," and other items chosen to expand the Marathon's special offerings of collectibles. Commissioned by the BSO Marathon Committee, Boston jewelry designer Nubar K. Varjabedian has created a three-dimensional French horn of polished gold emblazoned with a brushed-gold "BSO"; this 14-karat gold brooch will be offered only in a very limited quantity. By popular demand this year, a T-shirt for the BSO's youngest fans is being offered for the very first time: this white, short-sleeved shirt, in sizes from toddlers to teens, will sport a lively visual salute to the BSO in red, blue, and green. A new practical premium for adults this year is a handsome, small BSO digital clock, beige with blue lettering, which can be placed anywhere at all by virtue of its battery operation and its stick-on feature. The collectors' cup plate series continues this year spotlighting the Boston Pops, and a sturdy coffee mug ties into this year's Marathon theme of the BSO's international reputation, as do the always desirable Marathon premiums of clutch purse, tote bag, and scarf, with BSO tour-location cities proclaimed in beige on a solid navy background.

## BSO/WCRB Musical Marathon '82: Musical Premiums

The dedicated volunteers who contribute each year to the creative planning, efficient organization, and talented staffing of the BSO/WCRB Musical Marathon are augmented annually by another category of special helpers: orchestra members and BSO-related musicians who donate their artistry in the form of recital premiums. Looking through the twenty-page Marathon Catalog, to be mailed in mid-March, you will discover that your pledge of support to the BSO can bring you the gift of music. For example, BSO trombonist Gordon Hallberg offers a duo-recital with violinist Priscilla Hallberg of the Pops Esplanade Orchestra, including violin showpieces, music for trombone, and even a few rare duos for the two together. Burton Fine, BSO principal violist, offers a recital by the Famous Fine Family and Friends, to include harp, viola, and several surprise additions. Luise Vosgerchian, particularly familiar to our Stage Door Lecture audiences, offers either a solo piano recital or a chamber concert of Mozart piano quartets. And the Empire Brass Quintet is offering 1½ hours of chamber music—for which half the premium pledge will provide a talented young musician a Fellowship to the Berkshire Music Center! Other instrumentalists are donating to the Marathon in non-musical ways: BSO principal trumpet Charles Schlueter, for example, will cook and serve a Chinese dinner for four.

Last year, BSO members themselves raised more than $22,000 by donating their talents. Their contributions to the Marathon are essential, and their recital premiums and other donations are among the most invaluable gifts offered to our supporters.

## Friends' Weekend at Tanglewood

The Friends' annual weekend bus trip to Tanglewood is set this year for 23-25 July 1982. In addition, there will be a single one-day trip on Sunday, 11 July. Detailed information will be available in early spring; if interested, please call the Friends' Office at 266-1348.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

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Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
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* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

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Burton Fine
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Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

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Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
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Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

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Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
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### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

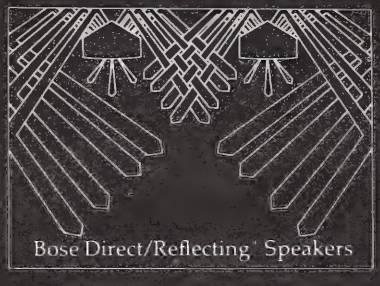


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A Live Orchestra



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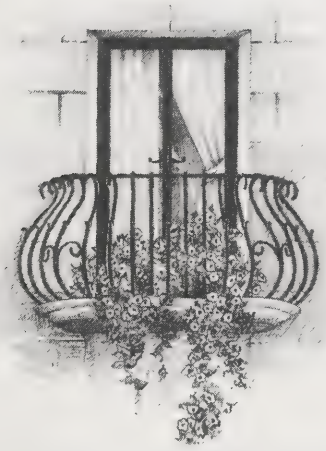
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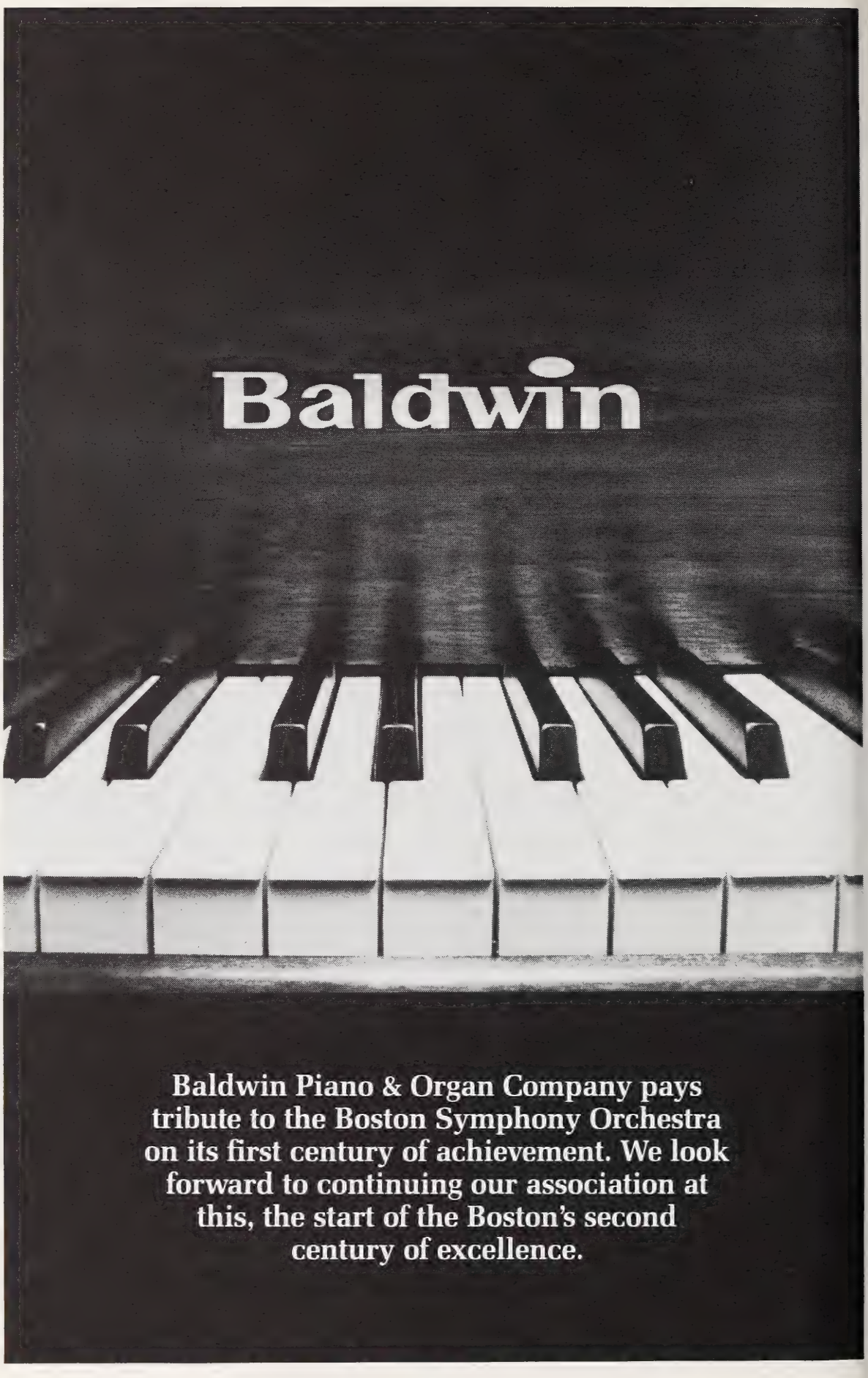
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

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SCHUBERT — *Marche militaire,* D.733
(orchestrated by Ernest Guiraud)

SCHUBERT — Incidental music from *Rosamunde,* D.797
Ballet Music I: Andante un poco assai
Entr'acte after Act III: Andantino
Ballet Music II: Andantino
Overture [*Die Zauberharfe,* D.644]

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**Franz Schubert**
Incidental music from *Rosamunde,* D.644 and 797



*Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He composed the incidental music to* Rosamunde, Princess of Cyprus, *an ill-fated drama by Wilhelmine von Chézy, at great speed during November and early December 1823. The music and play were first performed on 20 December of the same year; a single repetition constituted the entire theatrical history of the drama. The music by itself (D.797) came to be rather well-known over a period of years in bits and snatches (though with some confusion regarding the identity of the overture, discussed in further detail below). The so-called "overture to* Rosamunde" *(D.644) was first performed in the United States by the Germania Musical Society under the direction of Carl Bergmann in Boston's Music Hall on 22 January 1853. Wilhelm Gericke introduced the overture to Boston Symphony Orchestra audiences on 12 and 13 December 1884. Emil Paur, Max Fiedler, Ernest Ansermet, Charles Munch, Erich Leinsdorf, and Daniel Barenboim have also conducted it here. Joseph Silverstein led the most recent performances in November 1977. Other portions of the* Rosamunde *music have also been given here at various times in various combinations. The ballet music was part of the orchestra's very first program, given on 21 and 22 October 1881, under the directorship of Georg Henschel. Various combinations of ballet music and entr'acte music have been offered over the years by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Pierre Monteux, Serge Koussevitzky, and Charles Munch. In April 1968 Erich Leinsdorf led the most recent performances of one such selection. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Schubert's incidental music to *Rosamunde* is unique in having at once two overtures and none. This paradox can only be explained by pursuing the checkered history of the work's composition and its life in performance. Schubert was invited to write the incidental music to the play *Rosamunde, Princess of Cyprus* by the unfortunate Wilhelmine von Chézy, whose literary velleities had already produced the hodgepodge of a libretto that sank Weber's music for *Euryanthe* virtually forever. (Schubert might have known better; he had, in fact, told Weber quite frankly that he thought *Euryanthe* was a less satisfying work than *Der Freischütz,* which he had admired enormously.) At all events, the music seems to have been written in great haste (in five days, according to one account, though it is unlikely that such a short time would suffice for so voluminous a score). Mme. Chézy had been asked to write a play for a young actress, Emilie Neumann, to offer for her benefit at the Theater-an-der-Wien. From the beginning Schubert was intended as the composer of the necessary incidental music, but we hear nothing whatever of the work until it was announced just one day before the first performance! Schubert, in the process of composing ballet music, entr'actes, a few choruses, and a romance for alto, did not have time to write an original overture for the performance. But

he had a couple of overtures in hand, written for stage works that had not yet been performed (and never were to be performed in the composer's brief lifetime).

Oddly enough, the overture performed on 20 December 1823 was not the one now performed almost universally as the *Rosamunde* overture! From descriptions of the music in press reviews of the premiere, it is clear that Schubert must have used the overture to his opera *Alfonso und Estrella*. It was well enough received to be encored the first night. The rest of the music, too, seems to have pleased the audience. The author of the play recognized at once the lyricism and beauty of the score, which she described as "a majestic stream, winding through the poem's complexities like a sweetly transfiguring mirror, grandiose, purely melodious, soulful, unspeakably touching and profound." But none of that praise could have been applied to the play itself, a strange ultra-Romantic hodgepodge of secret passages, poisoned letters, princesses raised by fishermen, shepherds who turn out to be princes, and so on. And, indeed, the absurdities of the play did in the music totally. After a second performance in the theater, *Rosamunde* never reappeared as a theatrical entity. Even the script of the play has been totally lost (we can only reconstruct the ludicrous plot from the extensive descriptions in the reviews).

But the music had already made its mark. Of the ten numbers Schubert composed for the play (the borrowed overture is not included in this accounting), four numbers—all vocal selections, including the alto romance, a chorus of spirits for male voices, and two choruses (of shepherds and of hunters) for mixed voices—were published within three months as Opus 26, for which Schubert arranged the orchestral accompaniment for piano. About 1827 there appeared in print a four-hands piano arrangement identified as Schubert's "Overture to the drama *Rosamunde*"; this, however, turned out to be not the




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overture played at the first performance, but rather that to Schubert's music for the "magic play" *Die Zauberharfe (The Magic Harp),* which had been performed at the Theater-an-der-Wien in 1820. There has been no explanation why the overture should have been published with this title—the error occurred during Schubert's lifetime, so it was not the mistake of some posthumous editor of his works. It is possible, perhaps, that Schubert decided, on reflection, that the *Zauberharfe* overture was better suited to *Rosamunde* than the *Alfonso und Estrella* overture, but since there never seems to have been any question of reviving so total a theatrical flop, it is hardly likely that Schubert would have burdened his mind with so unpractical a question. For whatever reason, the overture to *Die Zauberharfe* is now performed everywhere as the *Rosamunde* overture, though it had no connection with the production, while the work that was actually performed that December night has migrated back to its original, and proper, position as the overture to one of Schubert's major operatic ventures.

We might expect the story of *Rosamunde* properly to end here, but it returns in a quite unanticipated way more than thirty years after Schubert's death, and it does so as part of the major revival of interest in Schubert's music sparked by two English enthusiasts. One of them was an engineer by profession who had become actively involved in England's musical life and was to become famous as the editor of the first major musical encyclopedia in the English language. His name was George Grove. The other was his young musical amanuensis, a budding composer of twenty-five, who had been trained at the Leipzig Conservatory, composed a brilliant graduation piece in his incidental music to Shakespeare's *Tempest,* and followed it soon after with a lively symphony; an ardent devotee of Schubert's songs, he was to attain immortality writing a different kind of song—the musical numbers of light opera. His name was Arthur Sullivan.


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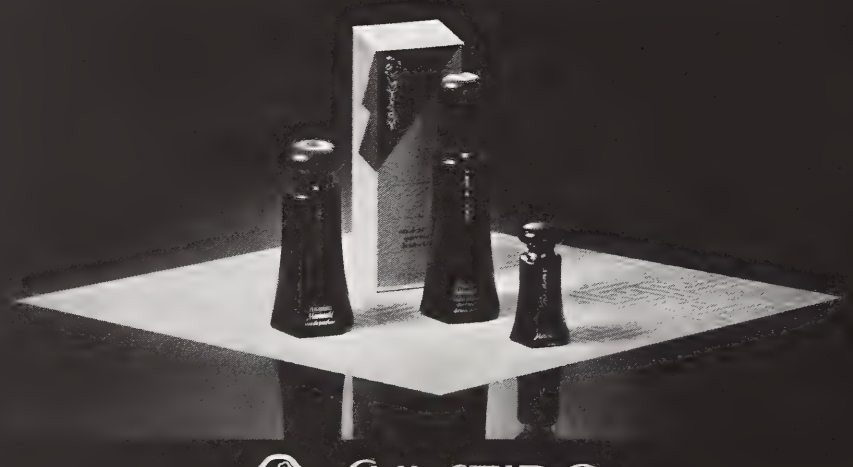


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Schubert's music was beginning to be rediscovered by the 1860s. The *Great* C major symphony had been performed already twenty years earlier (and dubbed by Schumann "the symphony of heavenly length"); the *Unfinished* was first performed in 1865. But there were symphonies still unknown and other works as well. Grove and Sullivan came to Vienna in the fall of 1867 with the aim specifically of completing the *Rosamunde* music, some parts of which had become available over the years, but not all of it. They visited everyone they could find who had ever known Schubert. Through the mediation of the publisher Spina, they called on Dr. Eduard Schneider, who lived in the Tuchlauben; Schubert's friend Schober lived on the same street, in a house where many of Schubert's manuscripts happened to be at the time of the composer's death. Somehow between 1828 and 1865, these manuscripts had wandered about—who knows where?—and ended up very near to the place where they had originally been stored. Grove described what happened on that memorable 5 October when he and Sullivan called on Dr. Schneider:

> We had sent our letters of introduction before us, and on calling found the doctor ready to receive us, with the books on the table before him. A quarter of an hour's conversation was sufficient to put us perfectly *en rapport*, and I soon had the scores of the first, second, third, fourth, and sixth of Schubert's Symphonies in my hands . . . .

The symphonies were not the only works to be found in Dr. Schneider's cupboard. Grove and Sullivan saw the manuscripts of several stage works and the Mass in F. But there was no sign of *Rosamunde*, which they were particularly eager to find, since the four movements published in Schubert's lifetime as Opus 26 survived only with the piano accompaniment; all orchestral scores or parts seemed to be lost. Just before they were due to leave Vienna for Prague, Grove and Sullivan returned in desperation to Schneider's house:

> The doctor was civility itself; he again had recourse to the cupboard, and showed us some treasures which had escaped us before. I again turned the conversation to the "Rosamunde" music; he believed that he had at one time possessed a copy or sketch of it all. Might I go into the cupboard and look for myself? Certainly, if I had no objection to being smothered with dust. In I went; and after some search, during which my companion kept the doctor engaged in conversation, I found, at the bottom of the cupboard, and in the farthest corner, a bundle of music-books two feet high, carefully tied round, and black with the undisturbed dust of nearly half a century . . . These were the part-books of the whole of the music in "Rosamunde,"

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tied up after the second performance, in December 1823, and probably never disturbed since. Dr. Schneider must have been amused at our excitement; but let us hope that he recollected his own days of rapture; at any rate he kindly overlooked it and gave us permission to take away with us and copy what we wanted, and I now felt that my mission to Vienna had not been fruitless.

The Viennese visit of George Grove and Arthur Sullivan had turned up a large number of unknown Schubert compositions, including symphonies and many songs. It marks one of the high points in the recovery of Schubert's music, and it was principally inspired by a desire to find all of *Rosamunde*.

The original play was in four acts, so that the incidental music required, at a minimum, an overture and three entr'actes; in addition the play called for an extended ballet in the second act, the alto romance and chorus of spirits in the third act, and four musical numbers—a "Shepherd's melody," two choruses, and a ballet—in the final act. Of these excerpts, the best known by far are the entr'acte after the third act and the final ballet.

At these performances, Sir Colin will precede the selections from *Rosamunde* with Schubert's *Marche militaire,* D.733, which was written about 1822 as a piano duet. It was orchestrated much later in the century by Ernest Guiraud, whose principal claim to fame lies in his having replaced the spoken dialogue of Bizet's *Carmen* (in its original version as an *opéra comique)* with sung recitatives. The Andante un poco assai, an excerpt from the first ballet music, is a dance of rustic character. The entr'acte following Act III alternates a sweetly gentle major-key section with two different minor-key sections to which triplets lend greater urgency. Schubert was clearly fond of the main theme; he re-used it about two months later in the slow movement of his A minor string quartet, D.804. The final section of the score, the ballet sequence in G major, is a perfectly delightful string of dance tunes reflecting Schubert's bottomless well of melodic invention. The so-called *Rosamunde* overture—actually that for *Die Zauberharfe*—will be performed last. It begins with a powerful slow introduction in C minor, to the opening measures of which the trombones bring particular force. A gently lamenting melody in oboes and clarinets moves to the far reaches of the harmonic universe when the strings take it up in the key of G flat. The increasing urgency of the return to the home dominant hints at a forthcoming dramatic confrontation—but Schubert undercuts all our expectations when the Allegro vivace takes off in C major with one of the jauntiest tunes ever composed. From here on the overture retains its more lighthearted, though energetic, mood.

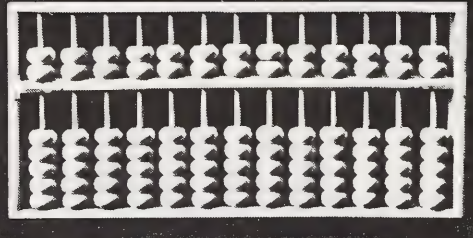
—Steven Ledbetter



*Wilhelmine von Chézy, authoress of the ill-fated "Rosamunde"*



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**Claude Debussy**
*Jeux—Poème dansé*



*Achille-Claude Debussy was born at St. Germain-en-Laye on 22 August 1862 and died in Paris on 25 March 1918. He composed his* poème dansé *entitled* Jeux *during the late summer of 1912. It was first performed, with Nijinsky's choreography, by the Ballets Russes in Paris on 15 May 1913; the first concert performance of the score took place on 1 March 1914, conducted by Gabriel Pierné. The first American performance was given by the Boston Symphony Orchestra under the direction of Pierre Monteux on 2 and 3 January 1920. Since then it has also been performed here by Charles Munch and Pierre Boulez. Michael Tilson Thomas conducted the most recent performances in January 1973. The score calls for two piccolos, two flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons, sarrusophone (replaced here by contrabassoon), four horns, four trumpets, three trombones, tuba, timpani, tambourine, triangle, cymbals, celesta, xylophone, two harps, and strings.*

Serge Diaghilev, as a successful impresario, well recognized the importance of publicity. He was never one to avoid a *succès de scandale* if it meant drawing public attention to the performances he presented. So his first collaboration with Claude Debussy, a ballet version of the twenty-year-old score *Prelude to "The Afternoon of a Faun,"* first danced in 1909, was at least successful to the extent that the erotic theme of Mallarmé was externalized on the stage in the performance of Vaclav Nijinsky. The ensuing controversy in the press naturally helped business. The origin of *Jeux* came probably in part from the desire to have another piece by the composer who had contributed to the earlier notoriety. Accounts do not entirely agree, but the basic idea seems to have been Nijinsky's, propounded to Diaghilev. Originally, it seems, the scenario was to have involved the erotic encounter of three young men—a reflection, perhaps, of the relationship between Nijinsky and Diaghilev—but the impresario knew that there was a difference between a *succès de scandale* and a scandal pure and simple, and he was not prepared to risk the latter. Two of the young men were turned into girls. The rest of Nijinsky's proposal, though, was communicated to Debussy by telegram: it was to be a small-scale work in terms of the number of dancers—no *corps de ballet*, none of the traditional classical elements of *pas de deux* and variations and large ensembles. "Only boys and girls in flannels and rhythmic movements." There was to be a game of tennis interrupted by an airplane crash.

Debussy's response, when the summary reached him, was categorical: "No, it's idiotic and unmusical. I should not dream of writing a score for this work." But when his fee was doubled, Debussy, who was in financial straits at the time, came round and agreed to compose. No doubt he at first considered the commission a necessary evil; at least Nijinsky was persuaded to omit the airplane crash. But once Debussy had started work, he found himself drawn into it, working with unaccustomed speed. He seems to have composed the entire score during the month of August 1912. He was caught up in the

possibilities of *Jeux (Games)*, considered in more ambiguous ways: the rapidly changing "games" of tennis and other sports, or the erotic games of flirtation, pursuit, resistance, and yielding that are also inherent in the scenario. Both of these aspects of life involve constantly changing perceptions of the individual *moment* which might range from the most banal to the most heart-stopping, and these responses affect the very experience of time and its flight. The flickering, changing, unpredictable character of time's passage, and our inability to stop it, caught the composer's attention. He wished to capture some of that sense of change and discontinuity in his music, to avoid linear, orderly, predictable growth. At the same time he insisted that there were connections in those diverse events, and he sought, as he said, "to make something inorganic in appearance and yet well-ordered at its core." And referring to the many different, very brief episodes that make *Jeux* so difficult to perform, Debussy wrote to Gabriel Pierné, who had led the first concert performance: "It seems to me that the different episodes lacked homogeneity. The link that connects them may be subtle, but it exists, doesn't it? You know it as well as I."

Those subtle links apparently evaded the audience at the first performance, where the work was poorly received. Of course, they might have been put off by the choreography rather than the music. (Debussy himself became so upset with it that he left the theater before the performance was over to smoke a cigarette outside.) It no doubt seemed absurd that the "tennis ball" in the production was large enough to be a soccer ball, and that some of the dancers' gestures were more characteristic of golf than tennis. What upset Debussy most, though, was the basic gestural language of Nijinsky's choreography; he had learned it from the rhythmic theories of Emile-Jaques Dalcroze, inventor of eu-rhythmics, which taught ways of showing musical time and meter through movements of the body and its various parts. The system can be of great value when applied in music education, but it is absurd when used as the basis of choreography. After he had seen Nijinsky's choreography for *Jeux*, Debussy was of no two minds about it: "This fellow adds up demi-semi-quavers with his feet, proves the result with his arms and then, as if suddenly struck with paralysis of one side, listens for a while to the music disapprovingly. This, it appears, is to be called 'the stylization of gesture.' How awful! It is in fact Dalcrozian, and this is to tell you that I hold Monsieur Dalcroze to be one of the worst enemies of music! You can imagine what havoc his method has caused in the soul of this wild young Nijinsky!"


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But it wasn't only the choreography that put off the first audiences. They also found the music strange and incomprehensible. This is clear from the fact that *Jeux* was no better received in concert performance the following year (unlike Stravinsky's *Rite of Spring,* which nearly started a riot in the ballet theater but was cheered in the concert hall). The first Debussy score to be heard in the Ballets Russes, *Prelude to "The Afternoon of a Faun,"* may have been considered daring and advanced when the music had been composed, twenty years earlier, but by 1909 it was virtually a classic. And in any case, the Prelude was never in any sense as daring and advanced a score as *Jeux.* In the Prelude Debussy had gotten away from crisply defined formal structures, but his method in doing so was largely one of hazily overlapping beginnings and endings, so that in the languorous mists one tended to overlook or miss the simple ABA' pattern that lay at the heart of it all. In *Jeux,* on the other hand, Debussy's procedure was much more daring—so daring, in fact, that in the last few years advanced composers like Stockhausen and Boulez have seized on it as a harbinger of things to come, a historical source for their own procedures.

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I. Andante; Allegro con fuoco.
II. Allegro vivace.
III. Andante; Andante con moto; Allegro vivace; Allegro maestoso.

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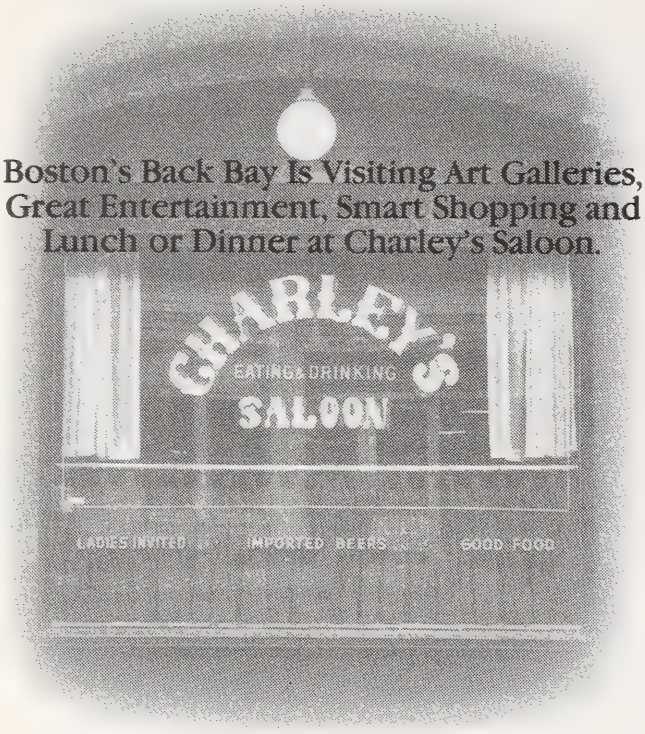
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From the very beginning Debussy seems to be denying normal musical continuity; he juxtaposes the extremes of tempo at the outset, the *Très lent* of the introduction suddenly yielding to the *Scherzando,* which is specifically identified as the basic tempo. Brief sections seem momentarily cohesive, then begin to disintegrate, then are suddenly replaced with striking contrasts. Throughout the many rapid changes of tempo or momentary adjustments, we can sense that *Jeux* is fundamentally a fast waltz (perhaps it was the veiled seductive, erotic overtones of the Viennese waltz that suggested this genre to Debussy) in which the interplay of the young man and the two young women unfolds itself: flirtation, jealousy, various regroupings of the couples in an amorous carousel. The original excuse—hunting for a missing tennis ball—gives way to more personal concerns, and the three dancers arrange themselves into an ever-changing combination of a couple and an odd-one-out. The breathless activity builds, just before the end, to a musical and choreographic climax: the orchestra grows to a fortissimo tutti as, for the first time (so the scenario tells us), "the young man, in a passionate gesture, brings together their three heads . . .and a triple kiss unites them in ecstasy." But this climactic, ritual moment is fleeting. The trio is disturbed when another tennis ball suddenly falls at their feet. The music becomes vaguely threatening again; the situation has changed, even while remaining the same. As for the three dancers, "surprised and frightened, they bound away and disappear into the depths of the nocturnal park."

The extraordinary variety and flexibility of Debussy's score, with its string of apparently unrelated sections following one another in rapid succession, has made *Jeux* a challenge to the listener. It will never be as popular as *Faun* or *La Mer,* if only because it takes many more hearings to begin to reveal its secrets. But the challenge is worth accepting, because Debussy's carefully linked discontinuities remain one of the most original—and influential—achievements of our century.

—S.L.

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**Georges Bizet**
Symphony in C



*Georges Alexandre César Léopold Bizet was born in Paris on 25 October 1838 and died in Bougival, near Paris, on 3 June 1875. He began the Symphony in C on 29 October 1855 and completed it before the end of November, but the work remained unpublished and quite unknown until sixty years after the composer's death, when the attention of Felix von Weingartner was drawn to the manuscript in the Paris Conservatoire. Weingartner conducted the first performance in Basel, Switzerland, on 26 February 1935. Charles Munch introduced the symphony to the concerts of the Boston Symphony Orchestra on 6 and 7 January 1950. Since then it has also been performed here under Thomas Schippers and Seiji Ozawa; the most recent performances, in January and February 1969, took place under the direction of Georges Prêtre. The symphony is scored for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.*

When Georges Bizet died, some months before his thirty-eighth birthday, he became the object of widely diverse opinions on the part of French writers on music. One group waxed indignant at the way Bizet had been treated in his lifetime; an opposing group did so because his reputation had grown so after his death. His scores were treated cavalierly (the composer's widow never seemed to understand that they were of any importance), and scarcely a single one of his major works was published or performed in anything like the version the composer himself had written. Even the most popular work of all, *Carmen,* was not exempt from these difficulties; if anything, *Carmen* suffered more than most of Bizet's work, which simply fell into benign neglect. When Jean Chantavoine, a scholar who was seriously interested in Bizet's work, attempted in 1933 to interest a French conductor or publisher in the newly-discovered symphony of the young Bizet, his pleas fell on deaf ears; no one would so much as look at the manuscript.

Given the place *Carmen* holds in our affections, all this seems quite incredible. Normally the composer of a work that has become such a long-standing worldwide favorite would be subjected to intense scholarly scrutiny; his every musical trifle would be ferreted out, performed, and published. Yet none of this happened to Bizet. And even though he was admitted to the Conservatoire at the age of ten, winning the first of many prizes only six months later, the most acid of Bizet's critics, Henry Gauthier-Villars, attempted to prove that the young man was not in any sense a prodigy but simply had managed to absorb a certain amount of textbook learning. The facts, however, simply do not bear out that view. After winning the prize in solfeggio early on, Bizet began studying counterpoint and fugue with Pierre Zimmermann, a respected senior figure, and the much younger Charles Gounod. He won second prize in piano the first year he attempted it (at age fourteen), and the following year shared first prize. At the age of sixteen he won second prizes in organ and fugue, and the following year took first prizes in both. In 1853 he began to study composition with Jacques Halévy, who immediately

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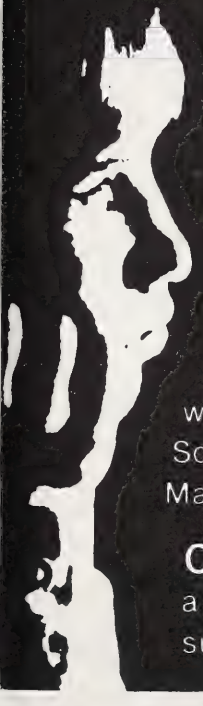

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declared him ready—at age fifteen!—to enter the competition for the Prix de Rome (though Bizet decided, perhaps wisely, to wait a few years, fearing that his extreme youth would prejudice the judges). He wrote a number of piano works during that time, an orchestral overture, and some vocal numbers (possibly practice pieces for the cantata required in the Prix de Rome competition). He may even have had some early theatrical experience: in late September 1855, Halévy recommended him to the director of the Opéra-Comique (for which, twenty years later, he was to write *Carmen*) as a "young composer, pianist, and accompanist."

A great deal of experience, then, for a young man just turned seventeen. But nothing could prepare us for the extraordinary outburst of music that came just four days after his seventeenth birthday, when he began the Symphony in C, a work of such early-rising genius that we can only call up the names of Mozart, Schubert, and Mendelssohn to find a comparison at the same age. It is a work that instantly lays to rest any lingering complaints that Bizet was not precociously gifted. The symphony was in part inspired by Gounod, who had arranged for a job that would allow the young man to earn some money by preparing piano transcriptions of many of Gounod's works; among these was Gounod's First Symphony, which Bizet arranged for piano duet only a few months before writing his own symphony. In fact, so many procedures of the Gounod symphony recur in Bizet, that he has clearly chosen to use his quondam teacher's work as a technical means of learning symphonic composition, to such an extent perhaps that he did not even consider the work to be "original," which might explain why he never sought performance or publication. Still, as Winton Dean comments, the young Gounod "was a much better model for Bizet than the later Gounod; even so his pupil already surpasses him in vitality and concentration."

The first movement is built of thematic ideas that reflect that classical tradition—arpeggios of common triads—but the verve and energy, not to mention occasional unexpected surprises of phrasing, mark the hand of one who is more than a mere


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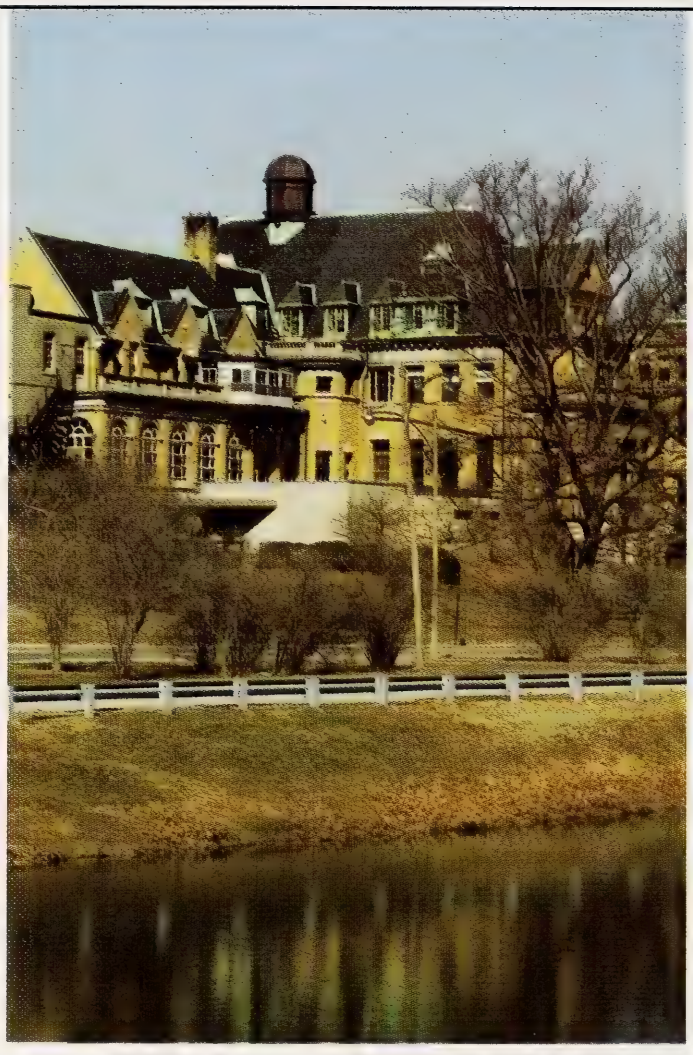

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imitator. The slow movement introduces in the woodwinds a little rhythmic figure that we'll hear much more of. This works around to the main key and yields to an oboe solo blossoming with exotic little decorative turns. A soaring secondary melody in the violins builds to a fortissimo climax and dies away in a fugue—an academic gesture at this point, though its conclusion neatly ties together a number of thematic strands. The wonderful Allegro vivace of the third movement is the most finished and mature movement in the symphony, abundantly exuberant in expression. The risk Bizet runs in using the main part of the scherzo theme in the Trio as well is that of exhausting the listener with not enough evident variety of material, but he brings it off with great verve. The last movement, another Allegro vivace, rushes along with a perpetual-motion theme followed by the marchlike rhythmic figures of the transition. The secondary theme begins sounding like the most whistlable tune in the symphony, but its continuation is deceptive in its harmonic ingenuity, and in that respect it is pure Bizet.

It is astonishing that after turning out so masterful a symphony, however much it may have derived from the study of another composer's work, Bizet should not have written another. It was not for want of trying. He turned out the first symphony in a month, and then spent eleven years, on and off, trying to write another, which became his suite *Roma* (he called it "my symphony" for years, but finally realized that it was just not symphonic). And he began and abandoned two symphonies during his years as the Prix de Rome winner. Finally Bizet realized—and confessed as much to Saint-Saëns in his later years—that he simply required the theater and theatrical situations to fire his inspiration. But in the meantime he had produced the one delightful symphony that—even if only privately—marked his coming of age as a composer.

—S.L.


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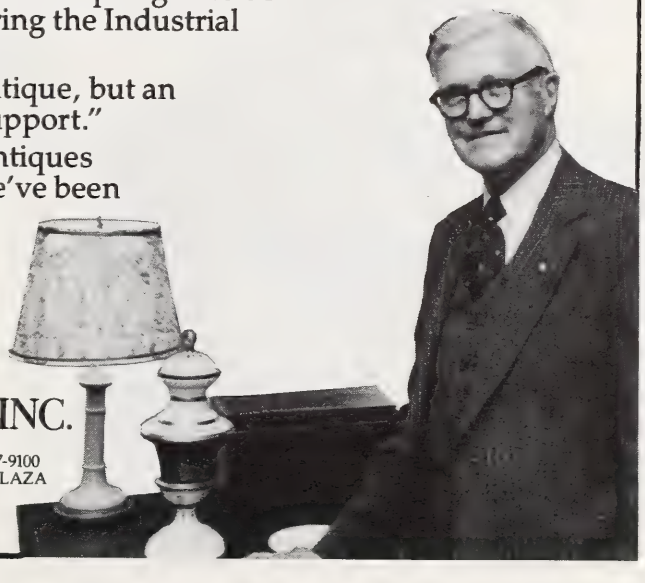
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## More...

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, in the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo), and it contains, among many other things, recollections by Wilhelmina von Chézy and George Grove's account of his happy discovery in Eduard Schneider's dusty closet. Most recordings of the *Rosamunde* music involve only the instrumental works. Sir Colin Davis will record the selections performed at these concerts with the Boston Symphony Orchestra for Philips records, along with Debussy's *La Mer* and *Nocturnes.* If you want to hear the vocal selections as well, try Willi Boskovsky's recording with the Dresden State Orchestra, the Leipzig Radio Chorus, and soprano Ileana Cotrubas (Seraphim).

The standard study of Debussy is Edward Lockspeiser's two-volume *Debussy: His Life and Mind* (Macmillan). After long neglect on the part of scholars as much as performers, *Jeux* has been analyzed from many points of view recently. One of the most provocative of the recent articles is Laurence Berman's *"Prelude to the Afternoon of a Faun* and *Jeux:* Debussy's Summer Rites" in the March 1980 issue of *19th Century Music.* Berman views *Jeux* as another response by Debussy (and, in many ways, a more exact one) to Mallarmé's eclogue which had inspired his earlier score. Another study of *Jeux,* in which Jann Pasler analyzes Debussy's rhythmic organization of time, will appear soon in the same journal (I am grateful to the author for allowing me to read the article before publication). Of the several recordings of *Jeux* currently available, the one that most successfully solves the difficult problems posed by the constantly changing tempi is that by Pierre Boulez with the New York Philharmonic (CBS).

The best book on Bizet is the most recent edition of Winton Dean's study, originally written for the Master Musicians series in the 1940s but largely rewritten in the light of a massive amount of new source material. (Dean is also responsible for the fine Bizet article in The New Grove.) The new material, including a great many of Bizet's own letters, was discovered and first investigated by Mina Curtiss in *Bizet and His World* (Knopf), which is also rich in material about the composer's milieu. Of the numerous recordings of Bizet's symphony, I'd start with a fairly old one by Sir Thomas Beecham on the budget Seraphim label (paired with Lalo's Symphony in G minor); Beecham had this music in his blood. Other recommended recordings include Charles Munch with the French National Orchestra on Nonesuch (coupled with *Jeux d'enfants* and the *Patrie* Overture) and Jean Martinon with the ORTF Orchestra on DG (coupled with *Jeux d'enfants* and the suite from *La jolie Fille de Perth).*

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Knighted in 1980, Sir Colin Davis is principal guest conductor of the Boston Symphony Orchestra, music director of the Royal Opera, Covent Garden, and principal guest conductor of the London Symphony Orchestra. He has been decorated by the governments of Britain, France, and Italy, and his European engagements include regular concerts with the Amsterdam Concertgebouw, the Berlin Philharmonic, and the Orchestre de Paris. Since his American debut in 1960 with the Minneapolis Symphony, Sir Colin has appeared with the orchestras of New York, Philadelphia, Los Angeles, Cleveland, and Boston, where he has conducted the BSO annually since 1967, and where he became the BSO's principal guest conductor in 1972. He has recently been appointed principal conductor of the Bavarian Radio Symphony Orchestra in Munich, effective September 1983.

From 1959 to 1965, Sir Colin was music director of Sadler's Wells (now English National) Opera. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic conducting debut there came in 1965. He was principal conductor of the BBC Symphony Orchestra until 1971, at which time he became music director of the Royal Opera. New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro, Don Giovanni, La clemenza di Tito,* and *Idomeneo;* Sir Michael Tippett's *Midsummer Marriage, The Knot Garden,* and *The Ice Break;* Wagner's *Ring* cycle, Berlioz's *Les Troyens,* and Benjamin Britten's *Peter Grimes.* Sir Colin made his debut at New York's Metropolitan Opera in 1967 with a new production of *Peter Grimes,* and he has returned there for *Pelléas et Mélisande* and *Wozzeck.* The first British conductor ever to appear at Bayreuth, he opened the 1977 festival there with Wagner's *Tannhäuser,* a production filmed by Unitel.

Sir Colin records regularly with the Amsterdam Concertgebouw, the Boston Symphony, the London Symphony, and the Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro, Don Giovanni, Così fan tutte,* and *Die Entführung aus dem Serail;* Puccini's *Tosca* and *La bohème;* Verdi's *Un ballo in maschera* and *Il trovatore;* Britten's *Peter Grimes;* symphonic and operatic works by Tippett; a Berlioz cycle for which he has received the Grosse Deutscher Schallplattenpreis; and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Haydn symphonies 95 and 97 with the Amsterdam Concertgebouw; a digital *Pictures at an Exhibition* also with the Concertgebouw; and the two Liszt piano concertos with Claudio Arrau and the London Symphony. Current Boston Symphony discs include Schubert's *Great* C major symphony, Tchaikovsky's *Romeo and Juliet* and *1812* Overture, and the Grieg and Schumann piano concertos, also with Arrau, and due for release this spring.

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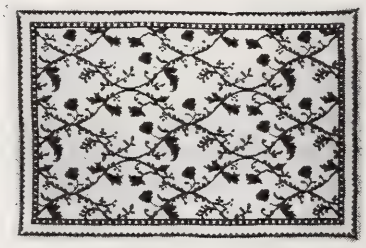
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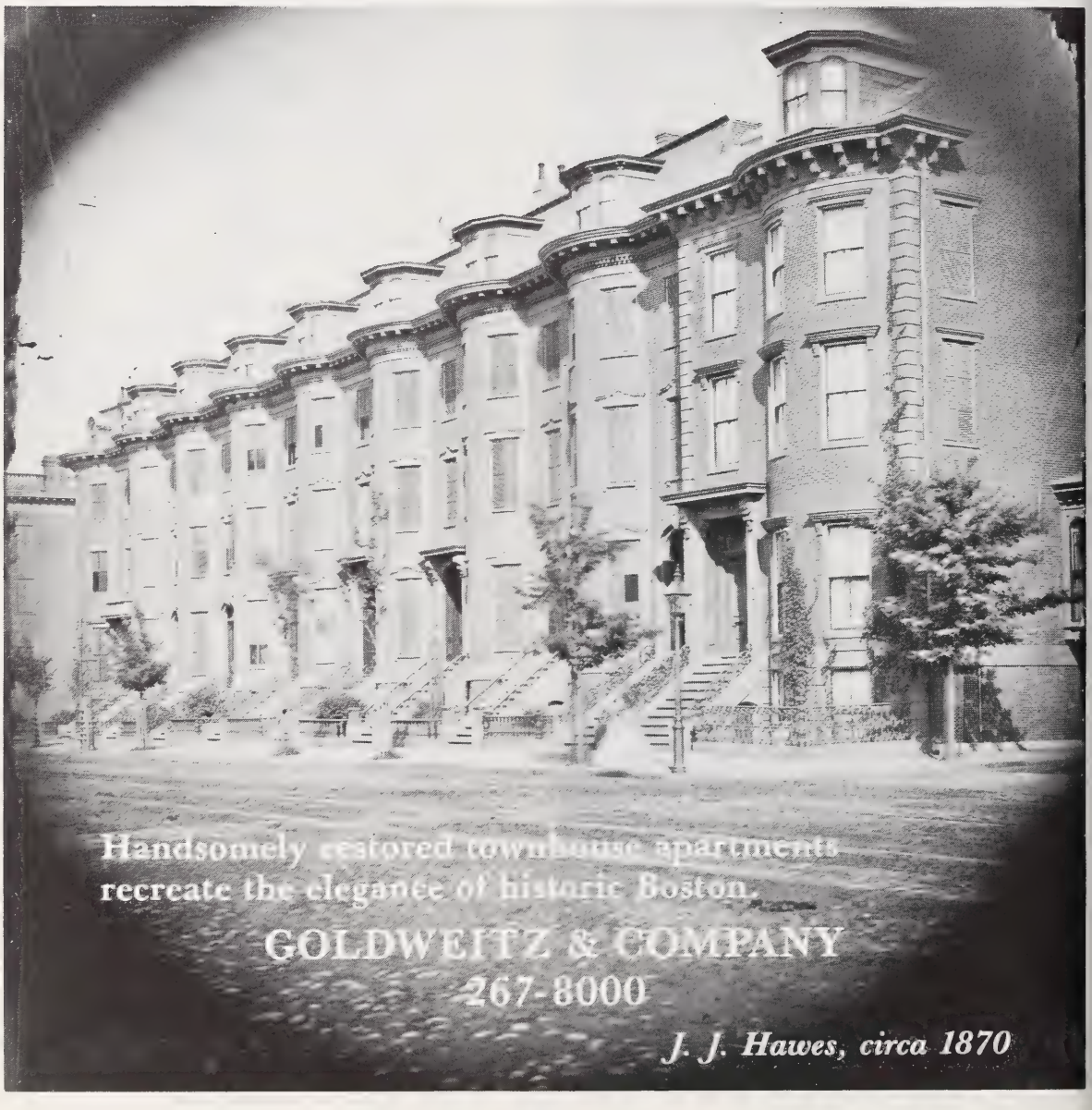
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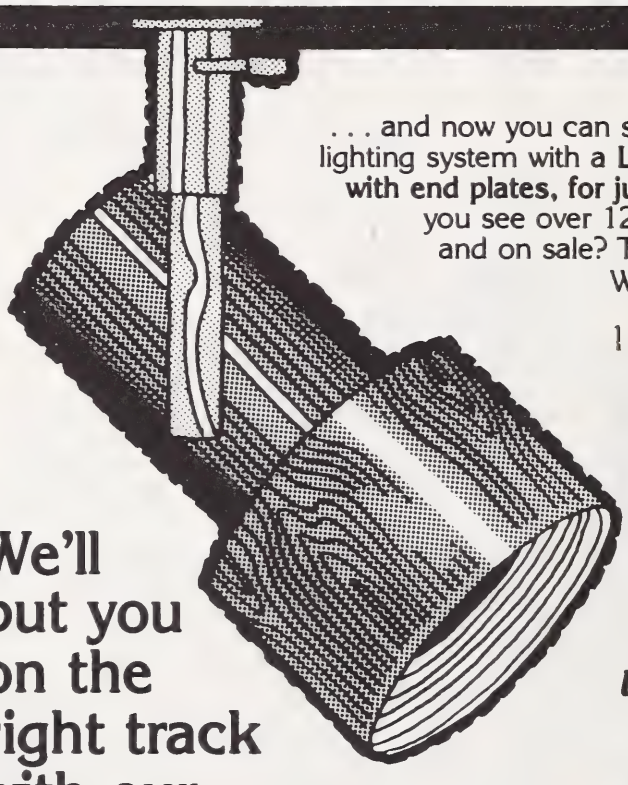
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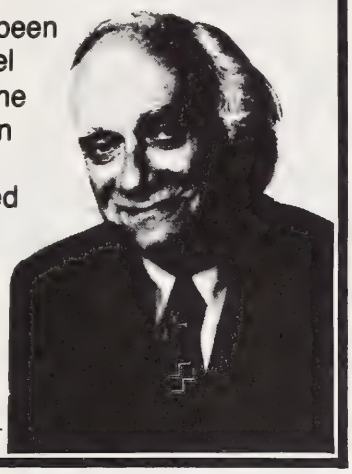
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| Martinů | Symphony No. 1 |
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Thursday, 1 April—8-10:10
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Saturday, 3 April—8-10:10

ANTAL DORATI conducting

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| All-Haydn Program | Overture to *Il ritorno di Tobia* |
| | Symphony No. 26, *Lamentatione* |
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Saturday, 10 April—8-9:50

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), WMEM-FM (Presque Isle 106.1), WEVO-FM (Concord 89.1), WVPR-FM (Windsor 89.5), and WVPS-FM (Burlington 107.9). Live Saturday evening broadcasts are carried by WGBH-FM and WAMC-FM, as well as by WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), and WPBH-FM (Hartford 90.5). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address ***with your newsletter label*** to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.


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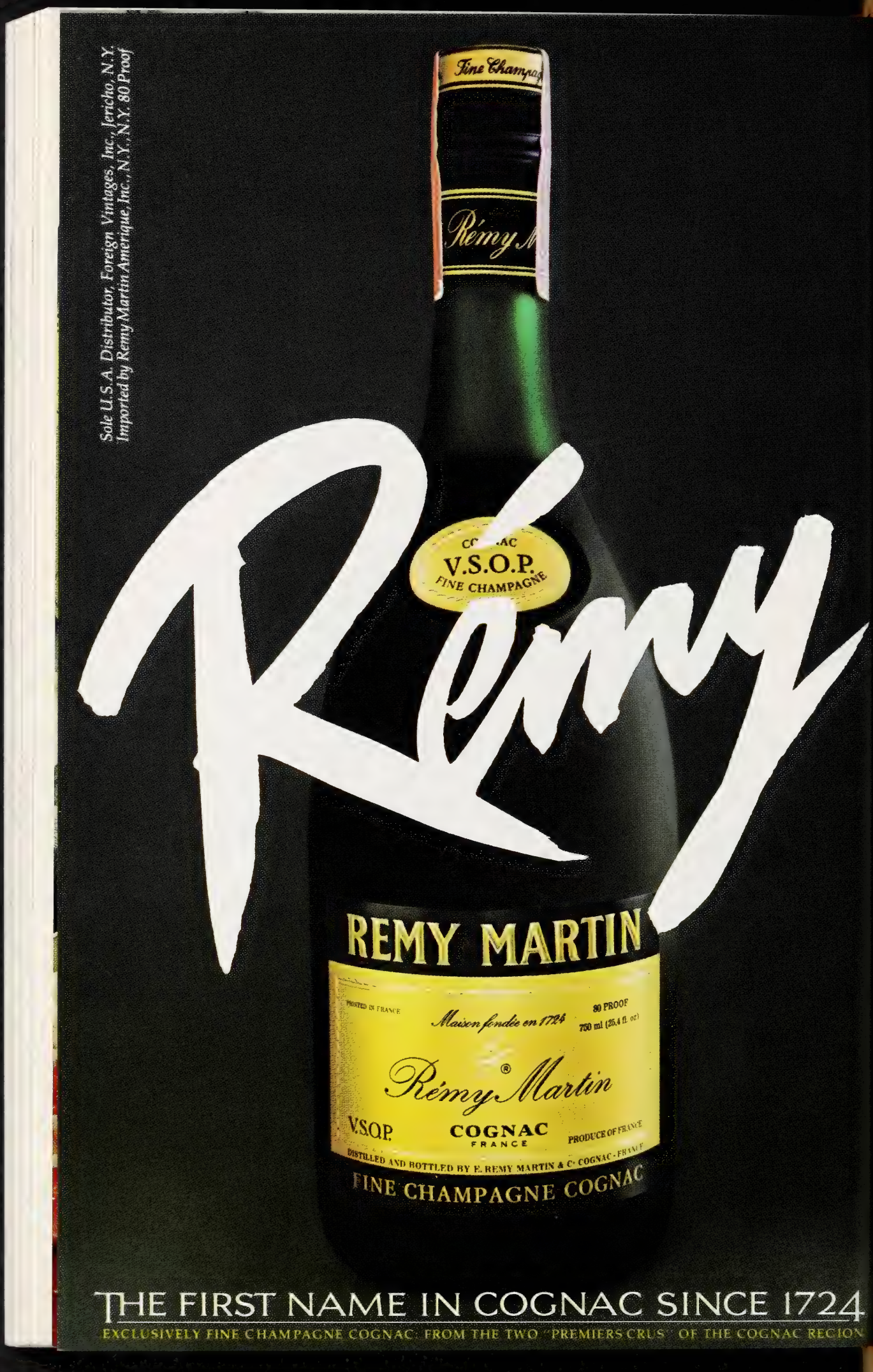
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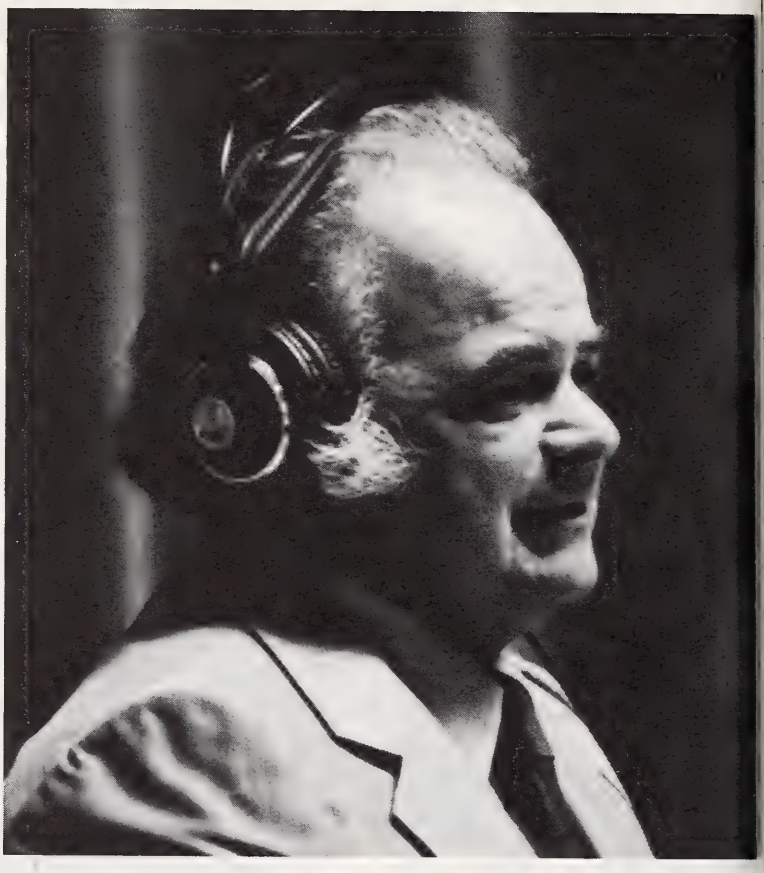
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# BSO

## BSO/WCRB Musical Marathon 1982

The twelfth annual BSO/WCRB Musical Marathon will take place the weekend of 16-18 April 1982. The Marathon is of course one of the BSO's primary fundraising efforts, and it also serves as one of the most exciting and direct ways for volunteers to become involved with the orchestra. Planning for this year's Marathon began virtually as soon as last year's ended, and the range of this year's nearly 300 premiums is extraordinary: BSO "exclusives" highlighting the orchestra's international reputation with an "around-the-world" theme focusing on major cities to which the BSO has toured; premiums offered by orchestra members and staff and ranging from homebaked bread to evening-length recitals; gift certificates from restaurants and items from retail stores; tickets for concert, theater, and sports events; and nearly 25 premiums from the Berkshires, including weekend or overnight stays. This year's Marathon catalog, underwritten by New England Telephone, will be available in mid-March. WCVB-TV-Channel 5 will once again make available two-and-a-half hours of prime time for the Marathon concert broadcast on Sunday evening, 18 April.

In addition to all of this, works by more than 75 artists in all media—including sculpture, photography, etchings, and paintings—have been donated for the Marathon Fine Arts Show, which will open in Symphony Hall on Monday evening, 5 April. A "Preview Party" for the Fine Arts Show will be held in the Hatch Room on Monday, 5 April from 5 to 8 p.m. There is no admission charge; refreshments donated by Concord Caterers will be served, and music will be provided by New England Conservatory musicians. If you would like to receive an invitation to the "Preview Party," please phone the Marathon Office at 266-1492, ext. 230.

## "Opening Night at Pops"

For the eighth consecutive year, the Junior Council of the Boston Symphony Orchestra will sponsor "Opening Night at Pops," this year marking the opening of the Boston Pops 1982 season with John Williams beginning his third year as Pops conductor. The evening, to take place on Tuesday, 4 May in Symphony Hall, begins with cocktails at 5:30, followed by supper at 6:30 and the concert at 8:00. A champagne reception with John Williams will follow for Benefactors. The concert will include a piece by John Bolcom especially commissioned for this evening; many special guests will also be part of the opening celebration. Ticket prices, which include the supper, range from $17.50 to $100. For ticket information, please call Mrs. Deborah Spangler at 899-4982.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who donate their varied talents and time to fundraising efforts, such as "Opening Night at Pops" and sale of the Symphony Mint, for the Boston Symphony Orchestra. New members are admitted in September, January, and May. For further information, please call the Friends' Office at 266-1348.

## Share the BSO with the Kids!!

The final program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director, will focus on *The Classical Orchestra* and feature music of Haydn, Mozart, and Prokofiev. Although weekday concerts are sold out, a limited number of Saturday-morning tickets are available this year due to school budget cuts which have affected group sales. Share the BSO with the kids on either Saturday morning, 27 March at 11, or Saturday morning, 3 April at 11. Please call the Symphony Hall Youth Activities Office at 267-0656 for complete ticket information.

In addition, the second of this year's new Boston Symphony High School Concerts takes place on Monday morning, 29 March at 10:15. An all-Mozart program offers examples of the composer's work as dramatist, performer, and symphonist: the overture to *Don Giovanni,* two movements from the Piano Concerto No. 20 in D minor, K.466, and the *Haffner* Symphony. For ticket information, please call 267-0656.

## Another Grammy for John Williams

At this year's Grammy award presentations on Wednesday evening, 24 February in Los Angeles, John Williams's film score for *"Raiders of the Lost Ark"* received the Grammy for Best Album of an Original Score Written for Motion Picture or Television. That makes eleven!

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Wednesday, 31 March at 8 p.m. in Symphony Hall

### "SOIRÉE MUSICALE"

*A Special Concert Commemorating*
*Franz Joseph Haydn's 250th Birthday*

with
ANTAL DORATI

Michael Steinberg, host

Music of Haydn, Debussy, Ravel, and Dorati, with participating artists Ilse von Alpenheim, piano; vocalists Linda Zoghby, Sarah Walker, Claes H. Ahnsjö, and Wolfgang Lenz; members of the New England Conservatory Chorus; and members of the Boston Symphony Orchestra. Complimentary Viennese wine and pastry courtesy the Junior Council of the Boston Symphony Orchestra.

Tickets priced at $8, $10, $13, and $16 are available at the Symphony Hall Box Office.

## BSO/WCRB Musical Marathon Premium Highlights

This year's BSO/WCRB Musical Marathon takes place the weekend of 16-18 April 1982, and this year's premiums include the widest array ever of "exclusives," "firsts," and other items chosen to expand the Marathon's special offerings of collectibles. Commissioned by the BSO Marathon Committee, Boston jewelry designer Nubar K. Varjabedian has created a three-dimensional French horn of polished gold emblazoned with a brushed-gold "BSO"; this 14-karat gold brooch will be offered only in a very limited quantity. By popular demand this year, a T-shirt for the BSO's youngest fans is being offered for the very first time: this white, short-sleeved shirt, in sizes from toddlers to teens, will sport a lively visual salute to the BSO in red, blue, and green. A new practical premium for adults this year is a handsome, small BSO digital clock, beige with blue lettering, which can be placed anywhere at all by virtue of its battery operation and its stick-on feature. The collectors' cup plate series continues this year spotlighting the Boston Pops, and a sturdy coffee mug ties into this year's Marathon theme of the BSO's international reputation, as do the always desirable Marathon premiums of clutch purse, tote bag, and scarf, with BSO tour-location cities proclaimed in beige on a solid navy background.

## BSO/WCRB Marathon '82 Quilt Raffle

Have you heard about the quilt? Katharine Marsh, a BSO subscriber, has made and donated a double-bed sized, Granny star design coverlet in shades of pewter, cream, beige, and teal blue for this year's Marathon quilt raffle. The quilt will be raffled through the Area Chairmen of the BSO Council, with the proceeds boosting the Marathon income. Raffle books are available through the Council Area Chairmen at $10 per book. The Marathon Office at Symphony Hall, 266-1492, ext. 230, will be happy to put you in touch with the Chairman nearest you. The drawing will take place on 21 April 1982. Will you hold the winning ticket?

## "Presidents at Pops"

A very special night at Pops, and a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening. This "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats. In addition there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

"Presidents at Pops" already has more than seventy businesses in the greater Boston area committed to attend. For further information on this and other aspects of the Boston Symphony's Business Leadership Program, please contact Frank Pemberton in the BSO's Development Office at (617) 266-1492.

## Friends' Weekend at Tanglewood

The Friends' annual weekend bus trip to Tanglewood is set this year for 23-25 July 1982. In addition, there will be a single one-day trip on Sunday, 11 July. Detailed information will be available in early spring; if interested, please call the Friends' Office at 266-1348.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

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*Assistant Concertmaster*
*Helen Horner McIntyre chair*

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*Robert L. Beal, and*
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Cecylia Arzewski
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Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
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Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
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* Amnon Levy

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Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

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Michael Zaretsky
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Luis Leguia
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* Ronald Feldman
* Joel Moerschel
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Lawrence Wolfe
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Leslie Martin
John Salkowski
John Barwicki
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### Flutes

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### Piccolo

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### Oboes

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*Mildred B. Remis chair*

Wayne Rapier
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### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

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*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

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Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
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### Trombones

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*J.P. and Mary B. Barger chair*

Norman Bolter
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### Tuba

Chester Schmitz

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

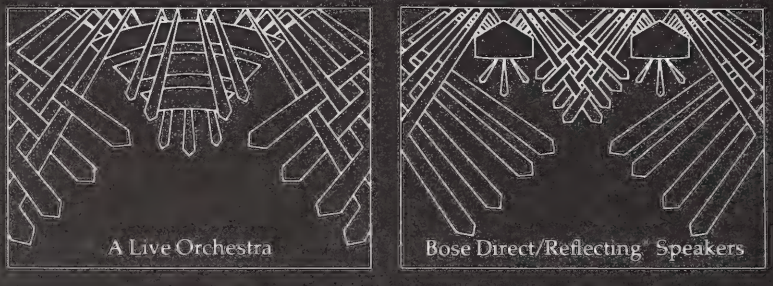
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




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**JOSEPH SILVERSTEIN** conducting

SCHUBERT — *Marche militaire,* D.733
(orchestrated by Ernest Guiraud)

SCHUBERT — Incidental music from *Rosamunde,* D.797
Ballet Music I: Andante un poco assai
Entr'acte after Act III: Andantino
Ballet Music II: Andantino
Overture [*Die Zauberharfe,* D.644]

INTERMISSION

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Andante. Nobilmente e semplice—Allegro
Allegro molto
Adagio
Lento—Allegro

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**Franz Schubert**
Incidental music from *Rosamunde,* D.644 and 797



*Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He composed the incidental music to* Rosamunde, Princess of Cyprus, *an ill-fated drama by Wilhelmine von Chézy, at great speed during November and early December 1823. The music and play were first performed on 20 December of the same year; a single repetition constituted the entire theatrical history of the drama. The music by itself (D.797) came to be rather well-known over a period of years in bits and snatches (though with some confusion regarding the identity of the overture, discussed in further detail below). The so-called "overture to* Rosamunde" *(D.644) was first performed in the United States by the Germania Musical Society under the direction of Carl Bergmann in Boston's Music Hall on 22 January 1853. Wilhelm Gericke introduced the overture to Boston Symphony Orchestra audiences on 12 and 13 December 1884. Emil Paur, Max Fiedler, Ernest Ansermet, Charles Munch, Erich Leinsdorf, and Daniel Barenboim have also conducted it here. Joseph Silverstein led the most recent performances in November 1977. Other portions of the* Rosamunde *music have also been given here at various times in various combinations. The ballet music was part of the orchestra's very first program, given on 21 and 22 October 1881, under the directorship of Georg Henschel. Various combinations of ballet music and entr'acte music have been offered over the years by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Pierre Monteux, Serge Koussevitzky, and Charles Munch. In April 1968 Erich Leinsdorf led the most recent performances of one such selection. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Schubert's incidental music to *Rosamunde* is unique in having at once two overtures and none. This paradox can only be explained by pursuing the checkered history of the work's composition and its life in performance. Schubert was invited to write the incidental music to the play *Rosamunde, Princess of Cyprus* by the unfortunate Wilhelmine von Chézy, whose literary velleities had already produced the hodgepodge of a libretto that sank Weber's music for *Euryanthe* virtually forever. (Schubert might have known better; he had, in fact, told Weber quite frankly that he thought *Euryanthe* was a less satisfying work than *Der Freischütz,* which he had admired enormously.) At all events, the music seems to have been written in great haste (in five days, according to one account, though it is unlikely that such a short time would suffice for so voluminous a score). Mme. Chézy had been asked to write a play for a young actress, Emilie Neumann, to offer for her benefit at the Theater-an-der-Wien. From the beginning Schubert was intended as the composer of the necessary incidental music, but we hear nothing whatever of the work until it was announced just one day before the first performance! Schubert, in the process of composing ballet music, entr'actes, a few choruses, and a romance for alto, did not have time to write an original overture for the performance. But

he had a couple of overtures in hand, written for stage works that had not yet been performed (and never were to be performed in the composer's brief lifetime).

Oddly enough, the overture performed on 20 December 1823 was not the one now performed almost universally as the *Rosamunde* overture! From descriptions of the music in press reviews of the premiere, it is clear that Schubert must have used the overture to his opera *Alfonso und Estrella*. It was well enough received to be encored the first night. The rest of the music, too, seems to have pleased the audience. The author of the play recognized at once the lyricism and beauty of the score, which she described as "a majestic stream, winding through the poem's complexities like a sweetly transfiguring mirror, grandiose, purely melodious, soulful, unspeakably touching and profound." But none of that praise could have been applied to the play itself, a strange ultra-Romantic hodgepodge of secret passages, poisoned letters, princesses raised by fishermen, shepherds who turn out to be princes, and so on. And, indeed, the absurdities of the play did in the music totally. After a second performance in the theater, *Rosamunde* never reappeared as a theatrical entity. Even the script of the play has been totally lost (we can only reconstruct the ludicrous plot from the extensive descriptions in the reviews).

But the music had already made its mark. Of the ten numbers Schubert composed for the play (the borrowed overture is not included in this accounting), four numbers—all vocal selections, including the alto romance, a chorus of spirits for male voices, and two choruses (of shepherds and of hunters) for mixed voices—were published within three months as Opus 26, for which Schubert arranged the orchestral accompaniment for piano. About 1827 there appeared in print a four-hands piano arrangement identified as Schubert's "Overture to the drama *Rosamunde*"; this, however, turned out to be not the




overture played at the first performance, but rather that to Schubert's music for the "magic play" *Die Zauberharfe (The Magic Harp)*, which had been performed at the Theater-an-der-Wien in 1820. There has been no explanation why the overture should have been published with this title—the error occurred during Schubert's lifetime, so it was not the mistake of some posthumous editor of his works. It is possible, perhaps, that Schubert decided, on reflection, that the *Zauberharfe* overture was better suited to *Rosamunde* than the *Alfonso und Estrella* overture, but since there never seems to have been any question of reviving so total a theatrical flop, it is hardly likely that Schubert would have burdened his mind with so unpractical a question. For whatever reason, the overture to *Die Zauberharfe* is now performed everywhere as the *Rosamunde* overture, though it had no connection with the production, while the work that was actually performed that December night has migrated back to its original, and proper, position as the overture to one of Schubert's major operatic ventures.

We might expect the story of *Rosamunde* properly to end here, but it returns in a quite unanticipated way more than thirty years after Schubert's death, and it does so as part of the major revival of interest in Schubert's music sparked by two English enthusiasts. One of them was an engineer by profession who had become actively involved in England's musical life and was to become famous as the editor of the first major musical encyclopedia in the English language. His name was George Grove. The other was his young musical amanuensis, a budding composer of twenty-five, who had been trained at the Leipzig Conservatory, composed a brilliant graduation piece in his incidental music to Shakespeare's *Tempest*, and followed it soon after with a lively symphony; an ardent devotee of Schubert's songs, he was to attain immortality writing a different kind of song—the musical numbers of light opera. His name was Arthur Sullivan.


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SHISEIDO

Photo S. Lutens

Schubert's music was beginning to be rediscovered by the 1860s. The *Great* C major symphony had been performed already twenty years earlier (and dubbed by Schumann "the symphony of heavenly length"); the *Unfinished* was first performed in 1865. But there were symphonies still unknown and other works as well. Grove and Sullivan came to Vienna in the fall of 1867 with the aim specifically of completing the *Rosamunde* music, some parts of which had become available over the years, but not all of it. They visited everyone they could find who had ever known Schubert. Through the mediation of the publisher Spina, they called on Dr. Eduard Schneider, who lived in the Tuchlauben; Schubert's friend Schober lived on the same street, in a house where many of Schubert's manuscripts happened to be at the time of the composer's death. Somehow between 1828 and 1865, these manuscripts had wandered about—who knows where?—and ended up very near to the place where they had originally been stored. Grove described what happened on that memorable 5 October when he and Sullivan called on Dr. Schneider:

> We had sent our letters of introduction before us, and on calling found the doctor ready to receive us, with the books on the table before him. A quarter of an hour's conversation was sufficient to put us perfectly *en rapport*, and I soon had the scores of the first, second, third, fourth, and sixth of Schubert's Symphonies in my hands . . . .

The symphonies were not the only works to be found in Dr. Schneider's cupboard. Grove and Sullivan saw the manuscripts of several stage works and the Mass in F. But there was no sign of *Rosamunde*, which they were particularly eager to find, since the four movements published in Schubert's lifetime as Opus 26 survived only with the piano accompaniment; all orchestral scores or parts seemed to be lost. Just before they were due to leave Vienna for Prague, Grove and Sullivan returned in desperation to Schneider's house:

> The doctor was civility itself; he again had recourse to the cupboard, and showed us some treasures which had escaped us before. I again turned the conversation to the "Rosamunde" music; he believed that he had at one time possessed a copy or sketch of it all. Might I go into the cupboard and look for myself? Certainly, if I had no objection to being smothered with dust. In I went; and after some search, during which my companion kept the doctor engaged in conversation, I found, at the bottom of the cupboard, and in the farthest corner, a bundle of music-books two feet high, carefully tied round, and black with the undisturbed dust of nearly half a century . . . These were the part-books of the whole of the music in "Rosamunde,"

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tied up after the second performance, in December 1823, and probably never disturbed since. Dr. Schneider must have been amused at our excitement; but let us hope that he recollected his own days of rapture; at any rate he kindly overlooked it and gave us permission to take away with us and copy what we wanted, and I now felt that my mission to Vienna had not been fruitless.

The Viennese visit of George Grove and Arthur Sullivan had turned up a large number of unknown Schubert compositions, including symphonies and many songs. It marks one of the high points in the recovery of Schubert's music, and it was principally inspired by a desire to find all of *Rosamunde.*

The original play was in four acts, so that the incidental music required, at a minimum, an overture and three entr'actes; in addition the play called for an extended ballet in the second act, the alto romance and chorus of spirits in the third act, and four musical numbers—a "Shepherd's melody," two choruses, and a ballet—in the final act. Of these excerpts, the best known by far are the entr'acte after the third act and the final ballet.

At these performances, Joseph Silverstein will precede the selections from *Rosamunde* with Schubert's *Marche militaire,* D.733, which was written about 1822 as a piano duet. It was orchestrated much later in the century by Ernest Guiraud, whose principal claim to fame lies in his having replaced the spoken dialogue of Bizet's *Carmen* (in its original version as an *opéra comique)* with sung recitatives. The Andante un poco assai, an excerpt from the first ballet music, is a dance of rustic character. The entr'acte following Act III alternates a sweetly gentle major-key section with two different minor-key sections to which triplets lend greater urgency. Schubert was clearly fond of the main theme; he re-used it about two months later in the slow movement of his A minor string quartet, D.804. The final section of the score, the ballet sequence in G major, is a perfectly delightful string of dance tunes reflecting Schubert's bottomless well of melodic invention. The so-called *Rosamunde* overture—actually that for *Die Zauberharfe*—will be performed last. It begins with a powerful slow introduction in C minor, to the opening measures of which the trombones bring particular force. A gently lamenting melody in oboes and clarinets moves to the far reaches of the harmonic universe when the strings take it up in the key of G flat. The increasing urgency of the return to the home dominant hints at a forthcoming dramatic confrontation—but Schubert undercuts all our expectations when the Allegro vivace takes off in C major with one of the jauntiest tunes ever composed. From here on the overture retains its more lighthearted, though energetic, mood.

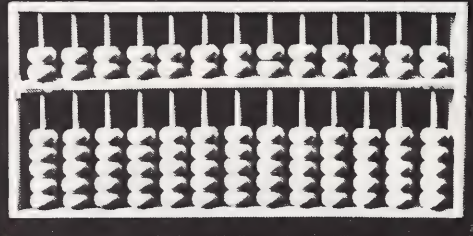
—Steven Ledbetter



*Wilhelmine von Chézy, authoress of the ill-fated "Rosamunde"*



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**Edward Elgar**
Symphony No. 1 in A flat, Opus 55



*Edward Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died in Worcester on 23 February 1934. The first hints that Elgar wished to compose a symphony date from 1898, but little came of it at the time. The motto theme of the symphony came in June of 1907, but it was not until December of that year, while staying in Rome, that Elgar actually sketched the first movement of the symphony; working hard in England the following summer, he finally finished the score on 25 September 1908. The symphony's dedicatee, Hans Richter, conducted the first performance at a Hallé Orchestra concert in Manchester on 3 December of that year; four days later he led the London Symphony Orchestra in a performance in London. The work was an immense success and achieved eighty-two performances in England, America, the continent of Europe, and Australia in 1909. Max Fiedler conducted the first Boston Symphony Orchestra performances on 26 and 27 February 1909, scarcely three months after the premiere; he repeated it the following year. The only BSO performances since then have been led by Sir Colin Davis in February of 1970 and then at Tanglewood in 1971, and by Joseph Silverstein earlier this season in Symphony Hall. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, side drum, two harps, and strings.*

By the end of the nineteenth century the English had grown so accustomed to sneers that England was a "land without music" that they actually believed it. Few people recalled the glorious music of the Elizabethan and Jacobean eras, the golden age of William Byrd, Thomas Morley, Thomas Weelkes, John Wilbye, John Dowland, Orlando Gibbons, and others. And after the Restoration there was Henry Purcell, who could figure with Byrd in arguments over the identity of the greatest English composer. But after Purcell who? The great composers who followed in England were all foreign immigrants like Handel and John Christian Bach. The locals were either hopelessly conservative in their musical taste or utterly overshadowed by the influx of new musical ideas from abroad and brilliant foreign visitors, such as Haydn and Mendelssohn, who garnered all the praise and attention.

There were hopeful signs in the Romantic period. Schumann greatly admired William Sterndale Bennett, and when he dedicated the *Symphonic etudes* to him he even quoted a melody from Heinrich Marschner's Ivanhoe opera *Der Templer und die Jüdin*, where it was sung to the words "Proud England, rejoice!" But who today remembers Sterndale Bennett's various symphonies and piano concertos, not to mention the once-popular overture *The Naiads*?

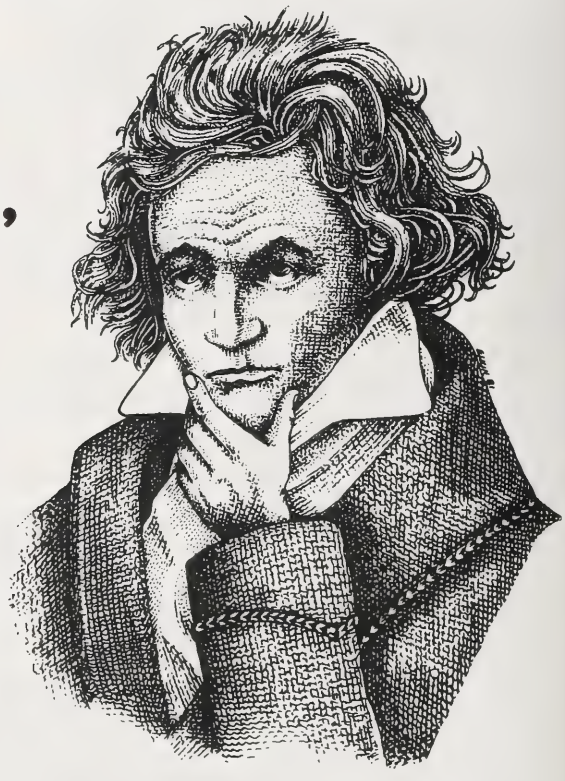
By mid-century another talented English youth showed a precocious talent that promised great things; he was sent to study in Leipzig on a Mendelssohn scholarship

endowed by Jenny Lind and returned at the age of nineteen with his newly composed incidental music to Shakespeare's *Tempest*, which promptly took London "by storm" (the pun was his). Soon after, Arthur Sullivan composed his only symphony—still a charmer—and a cello concerto (mostly lost), a ballet, cantatas, and oratorios. For a time it looked as if Sullivan was the long-expected great English composer. But although he continued turning out oratorios and even a serious opera, it was, of course, his unique collaboration with W.S. Gilbert that made him immortal, and he never returned to the symphony again.

Other British composers existed by then in plenty—Bantock, Cowen, Walford Davies, Mackenzie, Parry, and Stanford among them, though their music is all but unknown except to specialists. But the "long expected English Beethoven" called for in a London *Times* article of 1887 was already quietly on the scene, composing steadily, confident of his calling and his talent, but scarcely able to obtain performances or commissions. Far from being part of the inner circle, he was (as he described himself in a letter to Sullivan) "unconnected with the Schools, friendless and alone." His name was Edward Elgar.

Elgar was in almost every respect an outsider. He was largely self-taught in a day when only strict academic training, preferably including one of the two universities, was considered absolutely essential. He was a Roman Catholic in a country officially Protestant; the degree of prejudice that fact brought to almost everything he did would be hard to credit today. And, most galling to him (at least during occasional fits of depression), he was the son of a shopkeeper in a class-ridden society that could never get over looking

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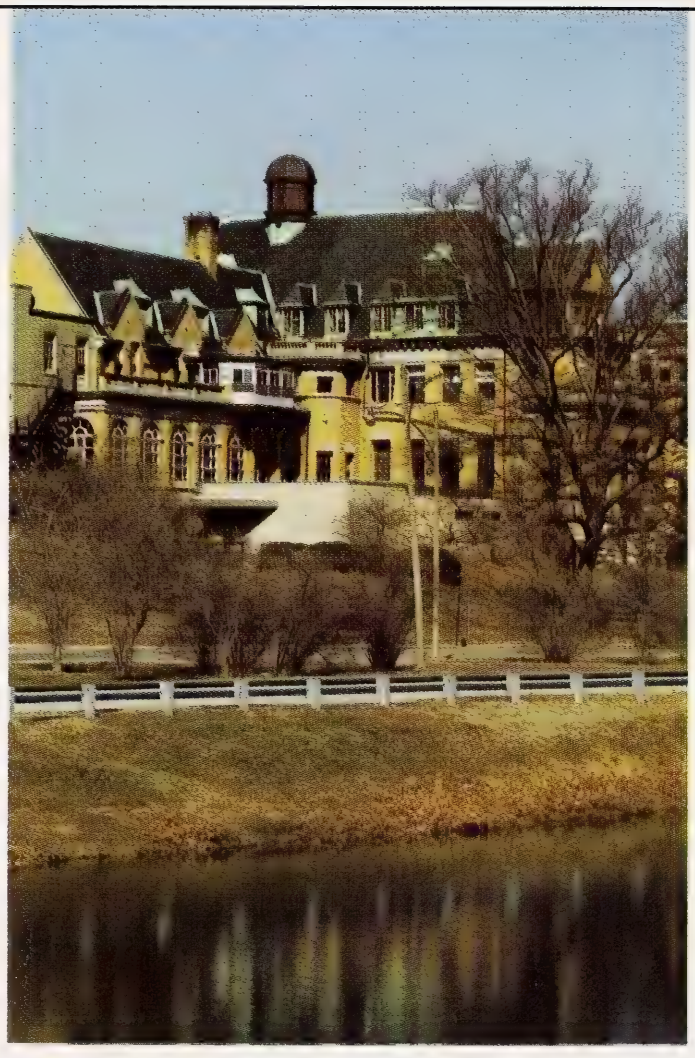

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down its nose at people "in trade." And yet, ironically, it is just those facts against which he struggled and railed so vehemently, the very things that made him feel ever the outsider, that also allowed him to develop his musical talents as a composer of marked originality.

Elgar spent his formative years in Worcester, where he lived with his family over the Elgar Bros. music shop, where he occasionally waited counter and spent as much time as possible absorbing the scores in stock. Thus he had at hand most of the repertory and was able to pursue his own musical enthusiasms through close attention to the music that attracted him, without having his talents dampened by the incredible stodginess of most academic instruction in music at the official schools. Though he often felt that his lack of education was responsible for the disdain that he perceived (rightly or wrongly) on the part of the academics who controlled England's musical life, it was surely a blessing in disguise, since it forced him to follow his own, original course. Except for violin lessons he had no formal training in music, but already as a child he showed promise, as when he wrote the music for a family play at the age of ten (and many years later re-used the material in the *Wand of Youth* suites and *The Starlight Express)*. At sixteen he left business forever and supported himself as a freelance musician in Worcester, filling various positions as violinist, conductor, and even bassoonist in a wind quintet, as well as teacher of violin.

The most valuable experience proved to be the most unlikely. For five years, from 1879 to 1884, he coached and conducted an "orchestra" made up of staff members of the County Lunatic Asylum in nearby Powick. For this ensemble he composed original





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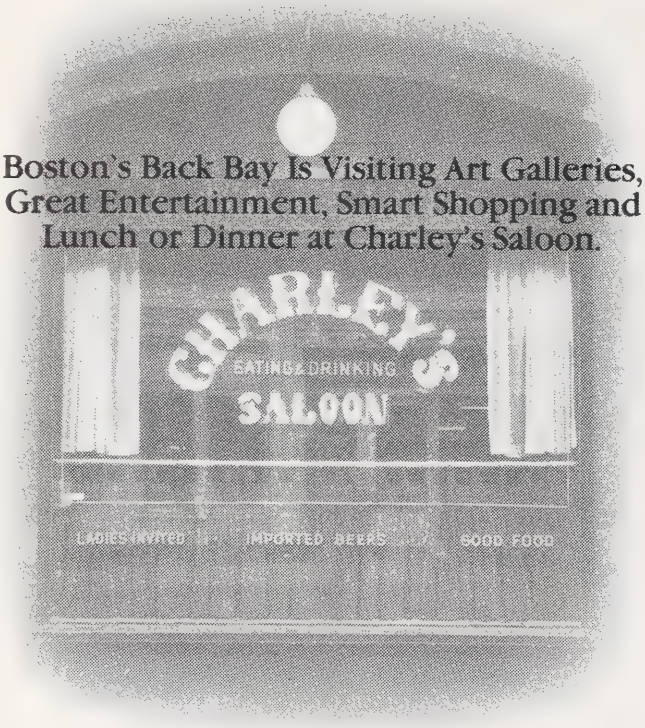
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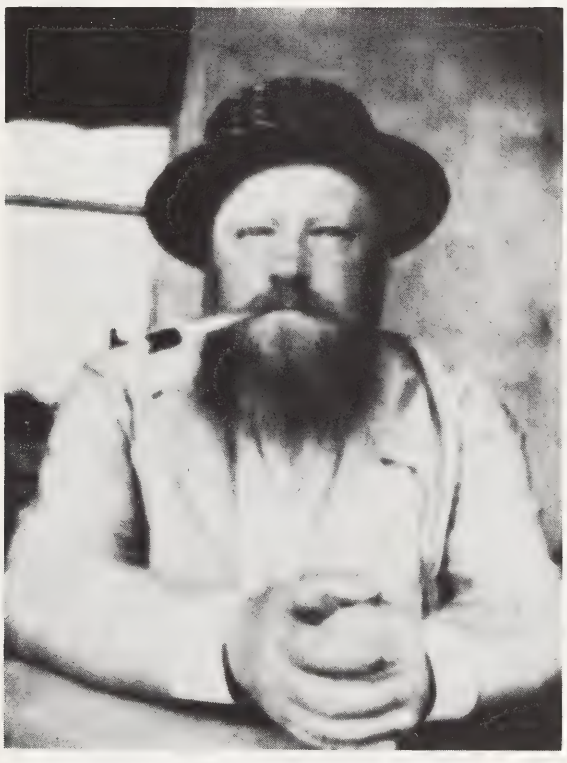
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music and rescored the classics to include whatever instruments were available from week to week. As the personnel changed, he would rescore the works again and conduct rehearsals of the new orchestrations immediately. In so doing he quickly gained a first-hand knowledge of instrumental technique and orchestration such as few composers have ever had. In later years he used to boast that he had never had to reorchestrate a passage after hearing it in performance because it always sounded exactly as he had imagined it would. His unsurpassed ability to balance the overall sonorities and to ring the most delicate and subtle changes of color on his scores at every moment aroused admiration and respect at once, even from those academics who found his music in other respects beyond their comprehension (and who were quite openly envious of his sheer skill at handling the orchestra).

But Elgar remained a purely local celebrity (at a time when success in London defined "importance") until he was forty. He tried living in London in 1890, but his first major composition, the *Froissart* Overture, was not taken up by any orchestra in the capital after its premiere at Worcester, and after a hard winter he and his family retreated to Malvern, near Worcester, humiliated and defeated. During the nineties Elgar passed through severe depressions brought on by his frustration that the musical world failed to acknowledge his own sense that he was a composer with significant things to say (while the non-musical world had no interest in an "artist" in any case). Even when his *Imperial March,* composed for Queen Victoria's jubilee, had been performed with great success in London in 1897, Elgar backed out of a formal luncheon that he had agreed to attend by sending a card on the morning of the event with the note, "You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife." Widespread



*Hans Richter, who led the first performances of Elgar's "Enigma" Variations (1899) and First Symphony (1908), as photographed by the composer at Bayreuth in 1902*

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recognition came very soon, but Elgar never got over his almost pathological response to the frustration of being snubbed and unrecognized for so long.

The work that brought him sudden and lasting national prominence was Variations on an Original Theme *(Enigma)*, performed in 1899 under Hans Richter. From that point, despite the momentary (though severe) setback of the failure of his oratorio *The Dream of Gerontius* at its premiere, Elgar was at last widely recognized as the long-awaited great and original English composer. Even after *Gerontius* became a success by virtue of performances in Germany, following one of which Richard Strauss had hailed the composer as "the first English progressivist," Elgar held back from the demanding task of composing a symphony, though he had been considering one for several years.

In 1898, even before the first performance of the Variations, Elgar had proposed a commemorative symphony, a kind of English *Eroica*, on the subject of General Gordon, who had died in the massacre at Khartoum in 1885. In 1899 he confessed that he was "making a shot at it," but sketches produced over the next five years either came to naught or were, in the end, used for his Symphony No. 2 in E flat. The first real hint of the A flat symphony comes from the summer of 1907, when Elgar's wife noted in her diary for 27 June that Elgar had played her a "great, beautiful tune." This was the motto theme of the symphony, the stately march that opens the proceedings and recurs in various guises throughout. The first movement was largely composed during the Elgars' visit to Rome from December 1907 to May 1908. Back in Hereford for the summer, he worked hard on the remainder of the score. When he felt that he was making progress, he was in a good mood, as on 19 July, when he wrote a letter in his inimitable, puckish style to A. Troyte Griffith, one of his closest friends (the "Troyte" of the Variations):

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> Do come over: I am writing heavenly music(!) & it will do you good to hear it & peter's* criticisms are rather monotonous & samey although I have no doubt they are sound; yours would come fresh.

He often relaxed between bouts of composition by playing with chemicals in "the Ark," an outbuilding fitted up as a laboratory. The results were usually chancy, being based largely on random mixtures of chemicals rather than on planning for any particular purpose. Like a small boy with a chemistry set, he delighted in concoctions that either exploded or stank. As he wrote to another friend in August:

> I am resuming chemistry & made soap yesterday between fits of scoring (not scouring!) the symphony. I have been vainly trying to get Carice [his daughter] to wash with it—strange how little encouragement I get!

Elgar completed the score on 25 September, dedicating it to Hans Richter, whom he called (on the title page) "true artist and true friend." The first performance of the symphony on 3 December, under Richter's direction, was one of the great triumphs of the composer's life. Elgar's old friend and staunch supporter, August Jaeger ("Nimrod," as Elgar always called him jestingly in his letters and in the most famous and moving of the Variations), usually wrote the program notes for his first performances, but he was on this

*A whimsical reference to the Elgars' pet rabbit.



*Elgar relaxing in his chemistry lab, "the Ark"*

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occasion too ill to do so (he was, in fact, only a few months from death). But Walford Davies wrote a preliminary article to which Elgar confided this view of his work: "There is no programme beyond a wide experience of human life with a great charity (love) and a *massive* hope in the future."

He sent an arrangement of the score as a gift to Jaeger, who responded with a letter calling the slow movement of the new work "not only one of the very greatest slow movements since Beethoven, but I consider it *worthy of that master.* How original, how *pure*, noble, etc . . . It's the greatest thing you have done."* Jaeger was taken to the London performance, after which he wrote a letter to Dora Penny (later Mrs. Richard Powell, the "Dorabella" of the Variations), who had been unable to attend, with a description of the kind of enthusiasm the new work engendered:

> How I wish you had been there. I never in all my experience saw the like. The Hall was *packed*; any amount of musicians . . . The atmosphere was electric . . . After the first movement E.E. was called out; again, several times, after the third, and then came the great moment. After that superb Coda (Finale) the audience seemed to rise at E. when he appeared. I *never* heard such frantic applause after any novelty nor such shouting. Five times he had to appear before they were pacified. People stood up and even *on* their seats to get a view . . .
>
> I went on Saturday too & took my wife & we enjoyed the work immensely. The House was packed again, & Busby, the managing director of the Symph: Orch: Co. told me the day was a *record* for them in the way of selling tickets.

Even before the advent of broadcasting to help spread the fame of a new work rapidly, the Elgar First achieved an extraordinary record of performances almost at once. The hundredth performance of the work took place only a little more than a year after the premiere, and by then it had been heard in Manchester, Vienna, Bonn, Leipzig,

---

*Jaeger and Elgar had once had a long conversation about slow movements and agreed that no one had ever equaled Beethoven in that respect. The composer revealed later that the opening of the "Nimrod" movement of the *Enigma* Variations was designed to recall, in its melodic turn, the slow movement of Beethoven's *Pathétique* Sonata, Opus 13, and thus to recall that particular conversation as well as to express Elgar's deep gratitude to Jaeger, who was both his friend and his editor at Novello's.


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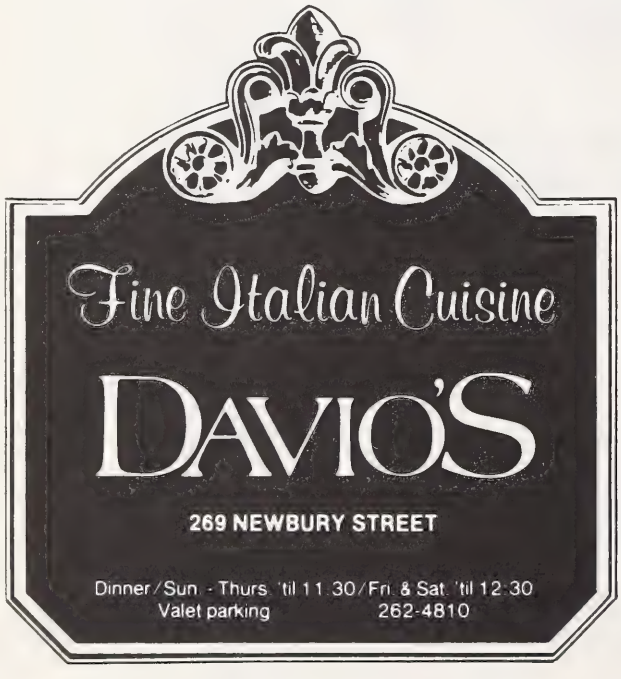
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St. Petersburg, and Sidney, as well as several cities in America and seventeen times in London. When he began the first rehearsal with the orchestra for the first London performance, Richter had said, "Gentlemen, let us now rehearse the greatest symphony of modern times, *and not only in this country!*" The reaction among musicians throughout the country was extraordinary. One who put it into words years later was critic Neville Cardus, a youth of nineteen in Manchester at the time of the premiere:

> Those of us who were students were excited to hear at last an English composer addressing us in a spacious way, speaking a language which was European and not provincial. No English symphony existed then, at least not big enough to make a show of comparison with a symphony by Beethoven or Brahms and go in the programme of a concert side by side with the acknowledged masterpieces, and not be dwarfed at once into insignificance . . . I cannot hope, at this time of day, to describe the pride taken in Elgar by young English students of that far-away epoch.

The first movement begins, after two introductory drumrolls, with a solemn march of noble simplicity, accompanied by a staccato stalking bass line. The march theme recurs many times, at least in part, during the symphony, and suggestions of the march (especially the first three notes, *mi-re-do*, or hints of the stalking bass line) occur even more frequently. Nothing could be more clearly or solidly in A flat, the home key of the symphony, but this is in fact a misleading impression, because Elgar is preparing a tense and powerful contrast with the first Allegro, which is in D minor—the farthest key possible from the tonic! Elgar has thus turned normal symphonic practice inside-out. Instead of presenting the slower introduction as a means of gradually clarifying the tonality from doubt to certainty (which is marked by the arrival of the main Allegro theme), he begins in calm confidence which is drastically eroded once the movement gets underway. The remainder is a continuing struggle between many diverse musical ideas (presented with Elgar's usual prodigality) and tonalities in a discourse that is made still more complex by the composer's tendency to elaborate his material at each restatement. The exposition functions for all the world as if the movement were in D minor (with its secondary theme in F major), as if the opening motto had never been heard. A brief reference to the motto in muted horns leads into the extended development, which deals with the most energetic thematic ideas. The recapitulation begins


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with the Allegro theme again in D minor, but the ensuing material comes round to A flat, once again posing explicitly the question of these two very distant keys. The motto sneaks in (by way of the rear stands of strings) to introduce the coda, which builds to a powerful climax, but then dies away in a final magical phrase that encompasses both D minor and A flat major before closing on the latter.

The second and third movements are played without pause, a sustained F sharp in the strings serving as a link between them. So different in character are they that it is hard to realize by ear alone that the principal thematic idea of each movement consists of precisely the same notes! Elgar himself pointed this out in a letter he wrote to Walford Davies, who was preparing an essay on the music for the first performance: "The opening figure in the 2nd movement is used in many ways and finally dies down through triplet form, quavers [eighth-notes], then crotchets [quarter-notes] and finally becomes the theme of the Adagio." The bustling *perpetuo moto* of the scherzo:




turns into a theme of lavish lyricism through being augmented (played in longer note values) and reharmonized in D major instead of F sharp minor:




Though the pitches involved are absolutely identical, no two themes could sound more sharply differentiated! The scherzo of the second movement is just a shade demonic, with brassy marches intruding into the rushing strings, though there is an episode of lighter, more lyrical character featuring flutes and solo violin. After the last return of the fast string passage, the main theme begins to go through the transformations described in Elgar's letter, slowing down to end on the long-held F sharp.

This, in turn, leads into one of the most magically expressive slow movements in all of music, with melodic flourishes blossoming out on all sides. The delicacy of the scoring here is unsurpassed even in Elgar. At the very end we hear something that just *might* be a delicate hint of the motto theme (at least it starts *mi-re*, but the expected *do* appears an octave higher, giving the melody an entirely different physiognomy). Jaeger, in his appreciative letter to Elgar, noted that at this passage, "We are brought near Heaven." This new, heavenly theme is the last thing we hear at the end of the movement.

The finale returns to the fundamental argument between the tonalities that contended in the first movement. Following the delicate D major conclusion of the Adagio, tense, hushed tremolos introduce a somber funeral march theme in D minor. The last stands of violins and violas vainly attempt to introduce the motto theme in the same key, but in spite of several efforts, the motto is temporarily routed by a vigorous new Allegro. The funeral march theme recurs, now fortissimo in the full orchestra, and it undergoes an

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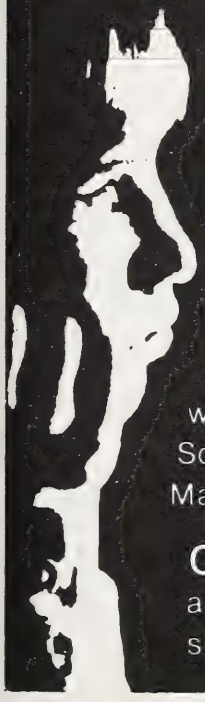
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even more surprising change when the persistent last stands of strings try to bring back the motto theme in a minor key. Now the funeral march presents itself in a sustained legato that reveals an unexpected affinity with the motto. Following a recapitulation of the Allegro material, the somber character of the march is reiterated and Elgar brings back echoes of earlier themes in a coda that culminates in the most grandiose possible affirmation with a statement of the motto once again firmly established in the home key.

For a time Elgar's symphony was played almost to excess, but then, especially in the years following World War II, it rather fell from the repertory, especially outside of England. The ripe plumpness of Elgar's orchestral sound, his obvious connections with the "pomp and circumstance" of Edwardian England, with the last glories of the Empire before the horrors of the Great War, have sometimes in recent years caused listeners or performers to feel that he was passé, that we could never return to the simple unthinking patriotic fervor that many people found in Elgar's work once the character of the twentieth century became apparent. All that has started to change in recent years. Elgar's music is becoming recognized again not only as the superbly sonorous creation of a bygone day but also as the intensely personal outpouring of a man whose character and psychology had little in common with the unthinking "glories" that so soon turned to brutalities. The emotional spectrum of Elgar's music encompasses doubt as well as confidence, anger as well as joy, humor as well as sobriety. Just as Mahler's music has come into its own in recent years, we have begun to find a new Elgar, rather akin at times to our own preoccupations. And in doing so, we can perhaps find consolation in the powerful final pages of this symphony, which affirm those values that the composer summed up as "a great charity (love) and a *massive* hope in the future."

—S.L.


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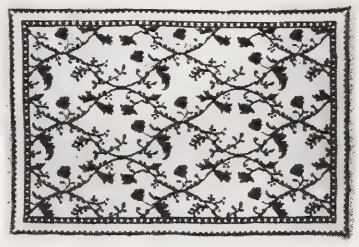
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**More . . .**

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, in the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo), and it contains, among many other things, recollections by Wilhelmina von Chézy and George Grove's account of his happy discovery in Eduard Schneider's dusty closet. Most recordings of the *Rosamunde* music involve only the instrumental works. Sir Colin Davis will record the selections performed at these concerts with the Boston Symphony Orchestra this week, for Philips records, along with Debussy's *La Mer* and *Nocturnes.* If you want to hear the vocal selections as well, try Willi Boskovsky's recording with the Dresden State Orchestra, the Leipzig Radio Chorus, and soprano Ileana Cotrubas (Seraphim).

Recent years have seen a plethora of new Elgar publications to complement the large older literature, of which the personal recollections still retain their interest and importance. Among the older books, the recollections of violinist W.H. Reed (*Elgar As I Knew Him* [Oxford]) and two of the composer's personal friends, Mrs. Richard Powell, the "Dorabella" of the *Enigma Variations* (*Edward Elgar: Memories of a Variation* [Methuen]), and Rosa Burley (*Edward Elgar: The Record of a Friendship* [Barrie & Jenkins]) are filled with interesting insights into the complexities of Elgar's personality. Some of these are currently out of print. The best and most up-to-date single study is Michael Kennedy's *Portrait of Elgar* (Oxford); the same author's *Elgar Orchestral Music* in the BBC Music Guides (University of Washington paperback) provides brief but very informative descriptions of the music. Considered rather passé just a few years ago, Elgar's symphonies have been making something of a comeback in recent years, though they still are most frequently performed by English conductors, even when they appear outside of the composer's homeland. Elgar's First has been well served on records. Its very first recording, made in 1930, featured the composer himself as conductor. It is naturally a valuable historical document, particularly in indicating the flexible tempos and the kind of articulation that the composer desired. (It is available as an import on the English label World Record Club Ltd.) The three currently available modern recordings (i.e., those made since the advent of the LP) all have individual strengths and show the characteristics of their conductors, which is only to be expected in music of this sort, which demands a virtuoso conductor; they include two by Englishmen who were notable champions of Elgar: Sir John Barbirolli with the Philharmonia Orchestra (on budget-priced Seraphim) and Sir Adrian Boult with the London Philharmonic (Angel). The third is by a naturalized Englishman, Sir Georg Solti, also with the London Philharmonic (London).

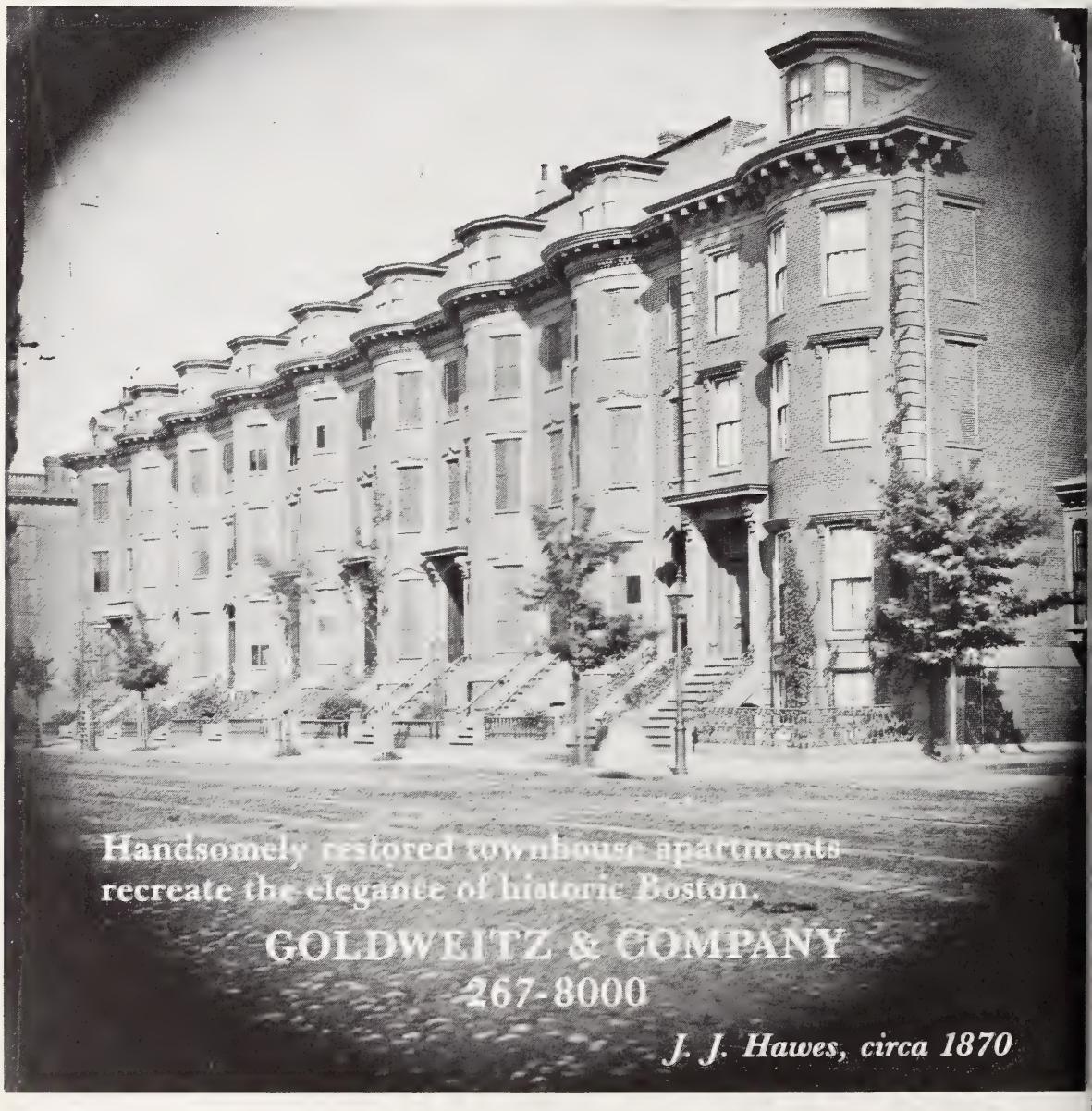
—S.L.



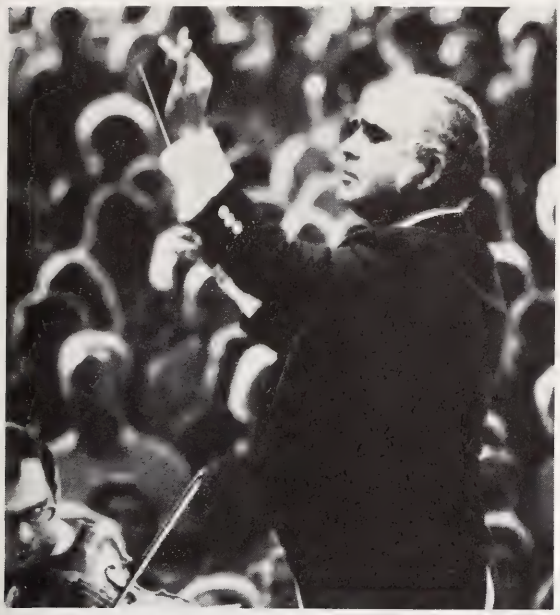

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## Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.




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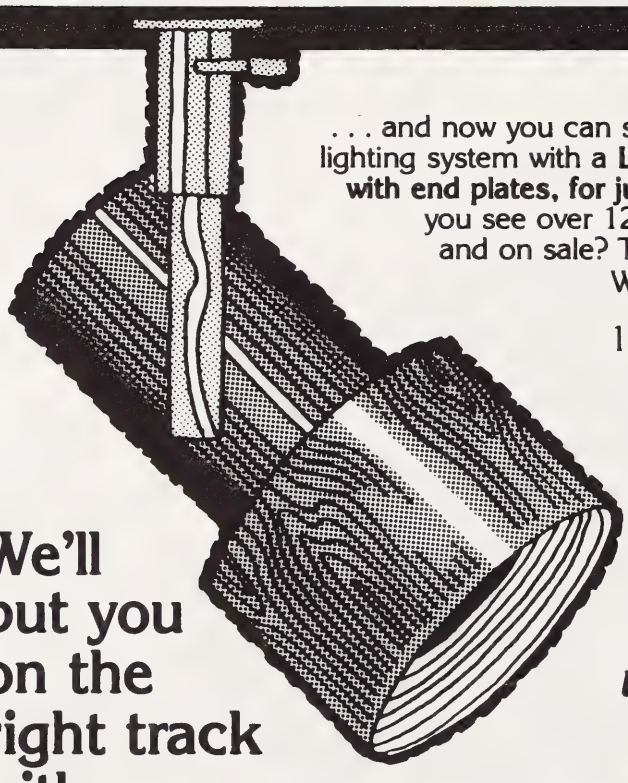
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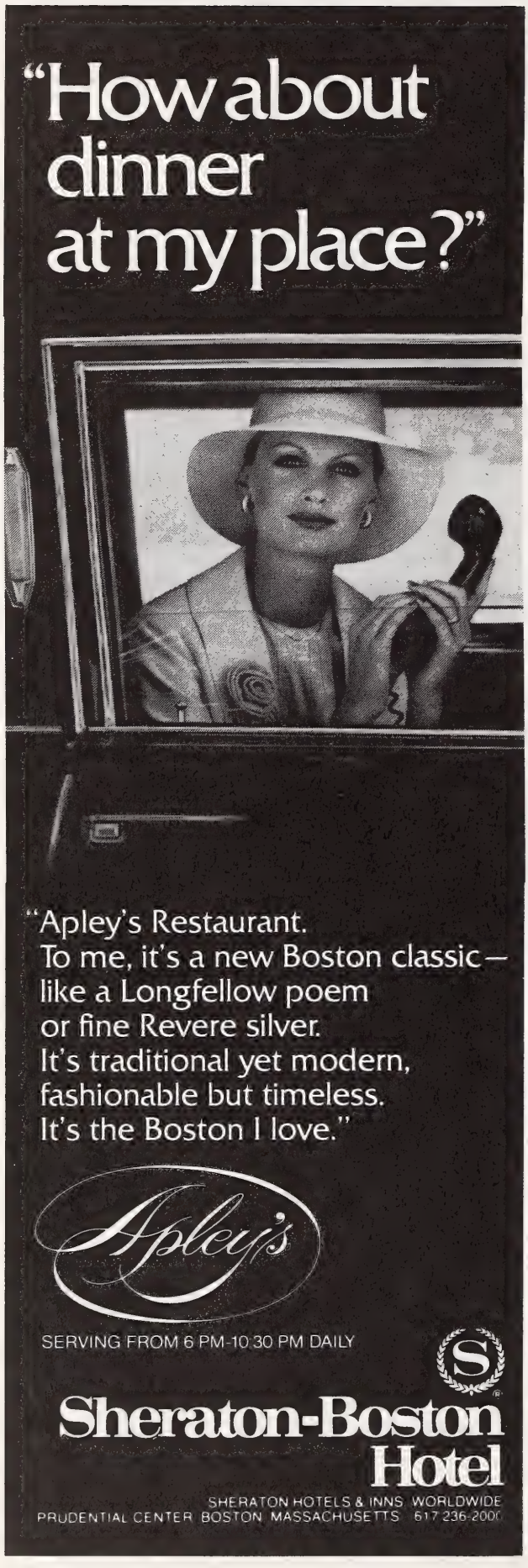
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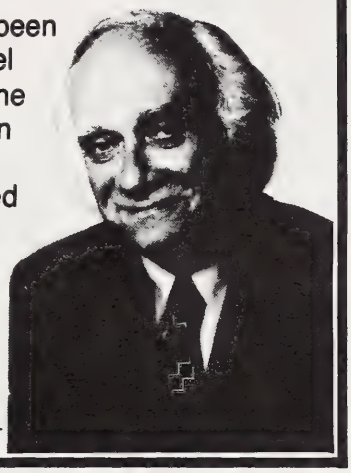
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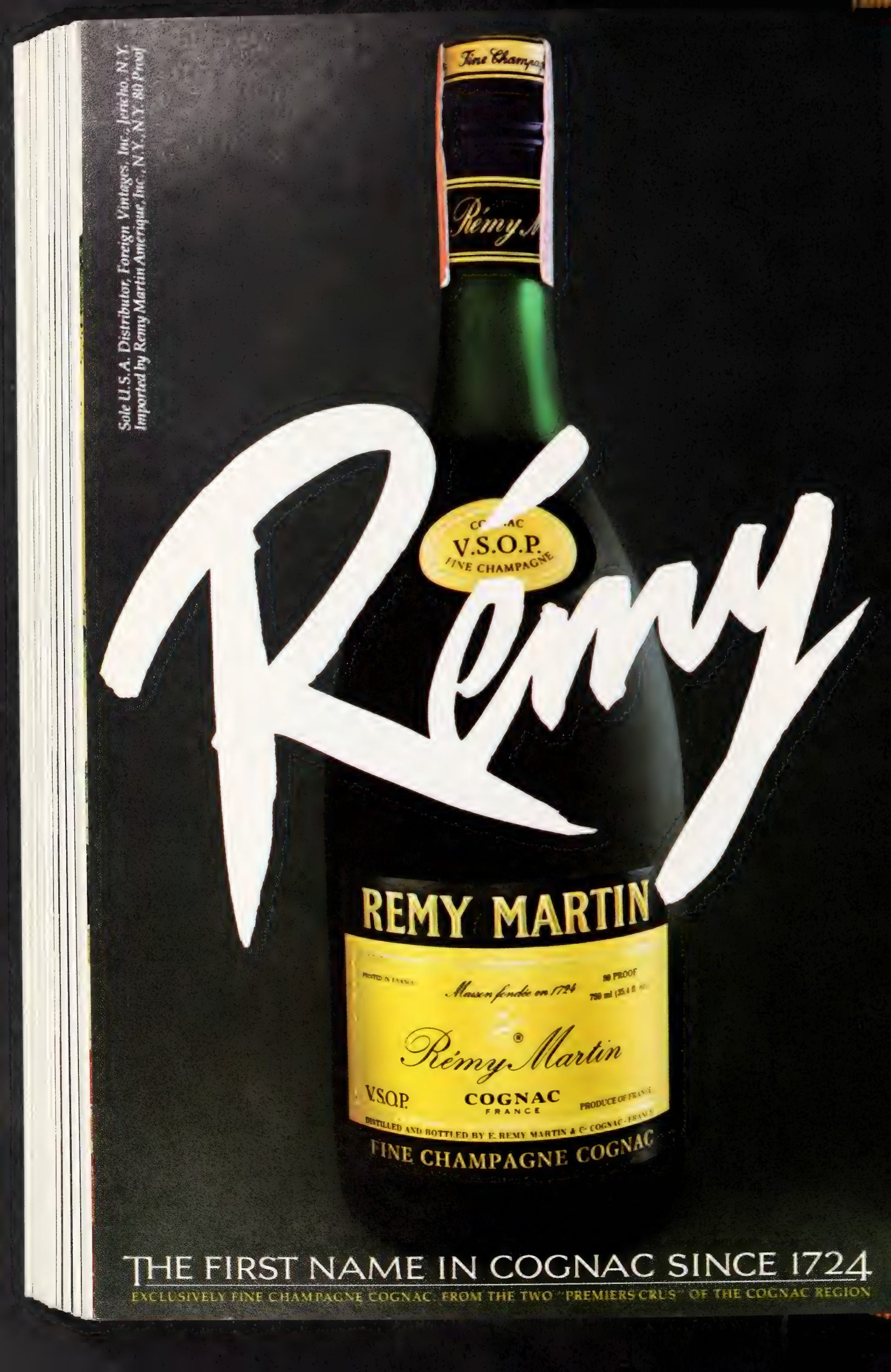
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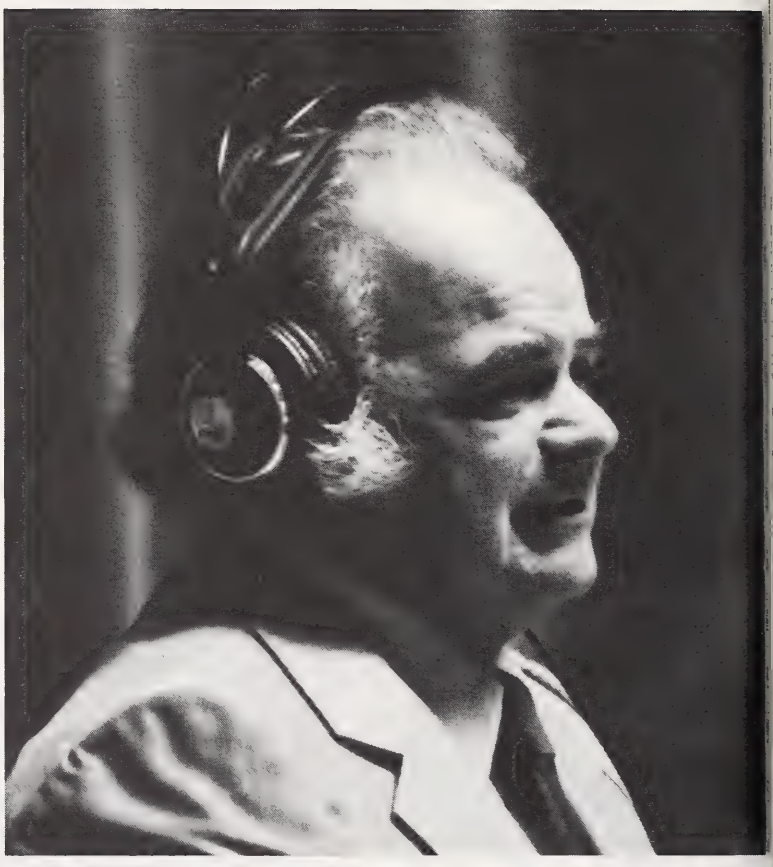
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# BSO

## BSO/WCRB Musical Marathon '82: Premiums to Run With

The twelfth annual BSO/WCRB Musical Marathon takes place the weekend of 16-18 April 1982. Two years ago, the Musical Marathon was held the weekend immediately preceding the running of the Boston Marathon, and the BSO Marathon's premium T-shirts, shorts, and sweatshirt proved particularly timely. The Boston Marathon follows hard on the heels of our Marathon again this year, and the Marathon Committee anticipates a good deal of interest in its expanded selection of exclusive, athletically-oriented BSO premiums.

For example, there's the terry-lined, velcro-fastened navy wristband with zipper compartment and BSO colophon imprint. Or white shoelaces with a pattern of blue musical notes may help speed you along. This year brings the return of the classical BSO T-shirt in navy with beige colophon, as well as a colorful child's T-shirt with a specially designed logo in red, blue, and green. And you can keep yourself safe with this year's new fluorescent orange reflecting BSO/WCRB "Flash Sash." Also among the offerings are a navy crewneck sweatshirt with beige colophon and, new this year, navy BSO sweatpants with beige colophon on the left hip. You may want to carry your gear in this year's BSO "Round the World" totebag. And finally, for some after-running refreshment, the BSO's new wine tote, complete with corkscrew, and listing on its navy label some "Vintage BSO" world-premiere performances, may come in particularly handy!

## "Presidents at Pops"

A very special night at Pops, and a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening. This "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and buffet supper. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats. In addition there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

So far, more than ninety businesses in the greater Boston area have agreed to sponsor "Presidents at Pops" at $3,000 each, but a total of 100 is needed for an absolute sell-out. Many business volunteers are active, but chief among them are Chet Krentzman of Advanced Management Associates; Malcolm L. Sherman, executive vice president, Zayre Corp.; Vincent O'Reilly, managing partner, Coopers & Lybrand; and J.P. Barger, president, Dynatech Corp. For details, contact any of the foregoing or Frank Pemberton, Director of Corporate Development, in the Symphony Hall Development Office, (617) 266-1492.

## "Opening Night at the Pops"

For the eighth consecutive year, the Junior Council of the Boston Symphony Orchestra will sponsor "Opening Night at Pops," this year marking the opening of the Boston Pops 1982 season with John Williams beginning his third year as Pops conductor. The evening, to take place on Tuesday, 4 May in Symphony Hall, begins with cocktails at 5:30, followed by supper at 6:30 and the concert at 8:00. A champagne reception with John Williams will follow for Benefactors. The concert will include a piece by William Bolcom especially commissioned for this evening; many special guests will also be part of the opening celebration. Ticket prices, which include the supper, range from $17.50 to $100. For ticket information, please call Mrs. Deborah Spangler at 899-4982.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who donate their varied talents and time to fundraising efforts, such as "Opening Night at Pops" and sale of the Symphony Mint, for the Boston Symphony Orchestra. New members are admitted in September, January, and May. For further information, please call the Friends' Office at 266-1348.

## BSO on WGBH

Continuing his series of live interviews with BSO guest artists and personalities, Robert J. Lurtsema talks with noted Haydn specialist, conductor Antal Dorati, on Monday morning, 5 April at 11 on WGBH-FM-89.7's *Morning Pro Musica*.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## "BSO Members in Concert":

The contemporary chamber ensemble Collage, whose music director is BSO percussionist Frank Epstein and which also includes BSO members Martha Babcock, Ann Hobson Pilot, and Joel Smirnoff, offers its final concert of the season on Monday evening, 29 March at 8, at Sanders Theater. The program includes music of Louis Gruenberg, John Heiss, Leonard Rosenman, T.J. Anderson, and Ray Shattenkirk. Earlier that evening, at 5 p.m. at the Longy School of Music, there will be a discussion of "The Composer Today," featuring T.J. Anderson, Charles Fussell, John Harbison, and John Heiss. For ticket information, please call 738-5372.

The Boston Artists' Ensemble, which includes violinist Arturo Delmoni, pianist Andrew Wolf, and BSO cellist Jonathan Miller, has two concerts coming up at the Longy School of Music in Cambridge: on Tuesday evening, 30 March at 8, they'll perform trios by Beethoven, Brahms, and Mendelssohn. On Tuesday evening, 4 May, there'll be music of Beethoven, Fauré, Chopin, Debussy, and Grieg. For ticket information, please call 864-1774.

The Berkshire String Trio includes BSO members Marylou Speaker, violin, Patricia McCarty, viola, and Carol Procter, cello. On Sunday evening, 4 April at 8 p.m. they'll perform music of Beethoven, Schubert, and Dohnányi in Jewett Hall at Wellesley College. Admission is free.

## From the Gustav Mahler Society

The following letter of 23 February 1982 recently came to BSO Music Director Seiji Ozawa from Avik Gilboa, president of the Gustav Mahler Society USA:

"Dear Maestro Ozawa:

"The Gustav Mahler Society is delighted to inform you that we have chosen your outstanding recording of Mahler's 8th Symphony with the Boston Symphony Orchestra as the 'Best Mahler Recording for 1981.'

"The plaque will follow soon.

"Our congratulations and appreciation for your excellent Mahler performances."

Mahler's Eighth Symphony as recorded by Seiji Ozawa, the Boston Symphony, the Tanglewood Festival Chorus, Boston Boy Choir, and eight internationally acclaimed soloists is available on Philips records.

## Share the BSO with the Kids!!

The final program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director, will focus on *The Classical Orchestra* and feature music of Haydn, Mozart, and Prokofiev. Although weekday concerts are sold out, a limited number of Saturday-morning tickets are available this year due to school budget cuts which have affected group sales. Share the BSO with the kids on either Saturday morning, 27 March at 11, or Saturday morning, 3 April at 11. Please call the Symphony Hall Youth Activities Office at 267-0656 for complete ticket information.

In addition, the second of this year's new Boston Symphony High School Concerts takes place on Monday morning, 29 March at 10:15. An all-Mozart program offers examples of the composer's work as dramatist, performer, and symphonist: the overture to *Don Giovanni,* two movements from the Piano Concerto No. 20 in D minor, K.466, and the *Haffner* Symphony. For ticket information, please call 267-0656.

Wednesday, 31 March at 8 p.m. in Symphony Hall

### "SOIRÉE MUSICALE"

*A Special Concert Commemorating*
*Franz Joseph Haydn's 250th Birthday*

with
ANTAL DORATI

Michael Steinberg, host

Music of Haydn, Debussy, Ravel, and Dorati, with participating artists Ilse von Alpenheim, piano; vocalists Linda Zoghby, Sarah Walker, Claes H. Ahnsjö, and Wolfgang Lenz; members of the New England Conservatory Chorus; and members of the Boston Symphony Orchestra. Complimentary Viennese wine and pastry courtesy the Junior Council of the Boston Symphony Orchestra.

Tickets priced at $8, $10, $13, and $16 are available at the Symphony Hall Box Office.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

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Chester Schmitz

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Everett Firth
*Sylvia Shippen Wells chair*

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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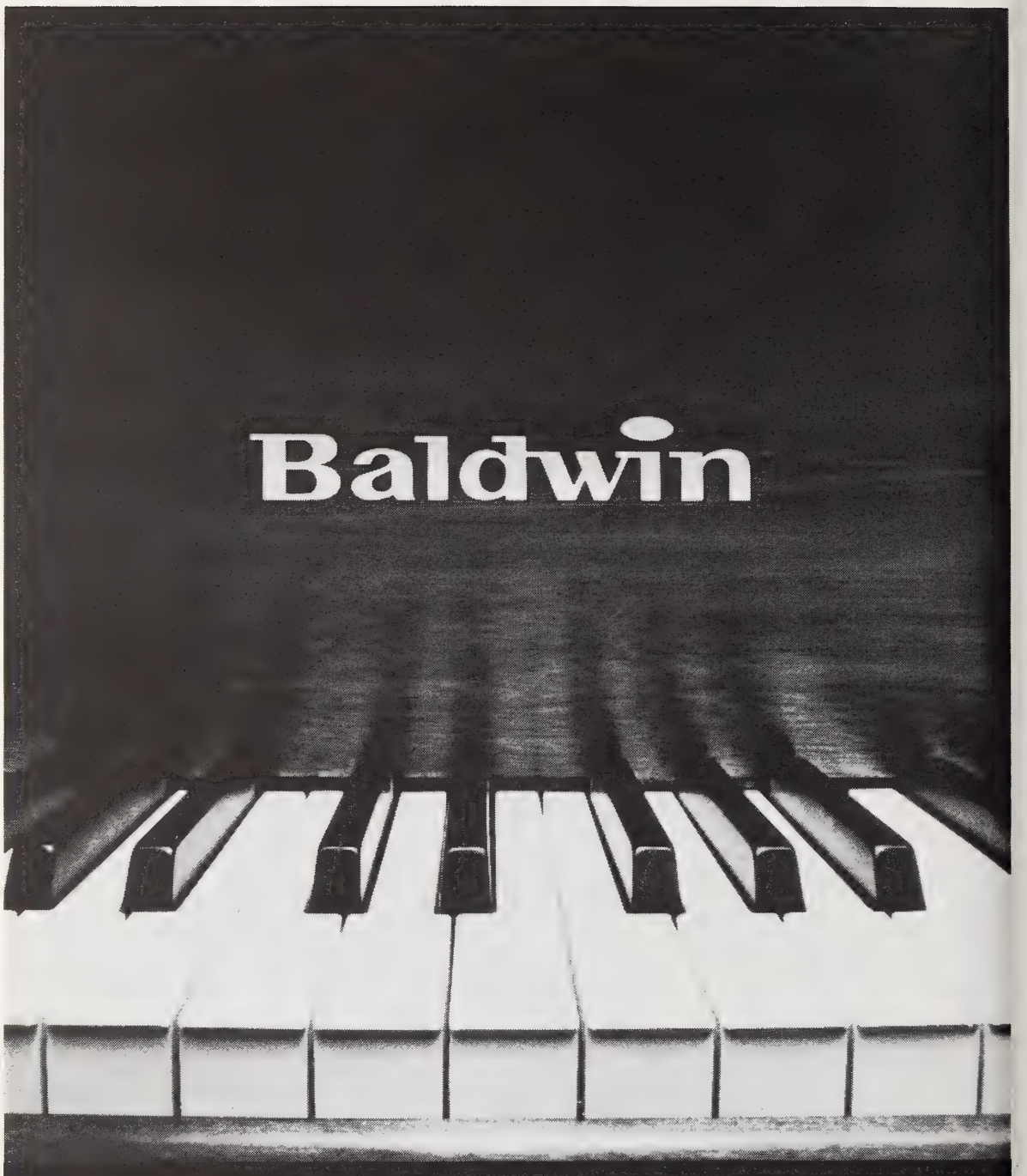
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 25 March at 8
Friday, 26 March at 2
Saturday, 27 March at 8

**VÁCLAV NEUMANN** conducting

MARTINŮ — Symphony No. 1
(world premiere given by the Boston Symphony Orchestra on 12 November 1942)
Moderato—Poco più mosso
Allegro; Trio: Poco moderato
Largo
Allegro non troppo

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Thursday's and Saturday's concerts will end about 9:50 and Friday's about 3:50.
Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
Baldwin piano

**The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Jessie Bancroft Cox and Jane Bancroft Cook.**

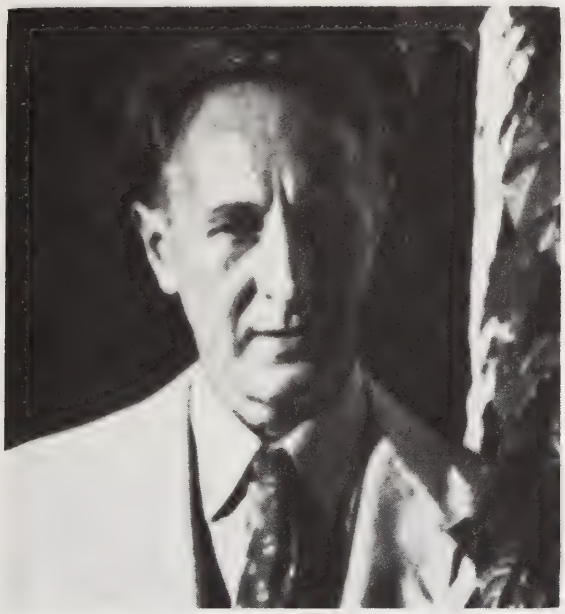



Jordan Marsh celebrates on the occasion of the BSO's centennial.

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**Bohuslav Martinů**
Symphony No. 1



*Bohuslav Jan Martinů was born in Polička, east Bohemia, on 8 December 1890 and died in Liestal, Switzerland, on 28 August 1959. He composed the First Symphony in 1942 on a commission from the Koussevitzky Music Foundation; the score bears the dedication "To the memory of Mrs. Natalie Koussevitzky." Koussevitzky conducted the world premiere in Cambridge on 12 November 1942 and repeated the work in Symphony Hall the following two days. Charles Munch programmed the symphony again in March of 1953; the present performances are the first by the Boston Symphony Orchestra since that occasion. The symphony is scored for two flutes and piccolo, two oboes and English horn, three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, side drum, triangle, tam-tam, tambourine, harp, piano, and strings.*

It is often averred that composers and other artistic types live in an ivory tower. Bohuslav Martinů must then have been predestined for an artistic career, for he spent the first thirteen years of his life in a tower—not, to be sure, made of ivory—nearly two hundred steps above the streets of the little Bohemian town of Polička. It was here, where his father was employed as tower-keeper, with duties ranging from the care of the church bells to keeping a lookout for fires in the town, that Bohuslav was born. And whether or not the tower years were the cause, he developed a quiet, shy, almost reclusive personality, devoted to constant reading and to music. Even his musical talent, though evident from a very early age, seemed for a time destined to go nowhere, since he was never happy with the strict Austrian educational system (his native Bohemia was then still a part of the Austro-Hungarian empire). He did not do well in school, and even at the Prague Conservatory, where gifts as a young violinist were evident at once, his studies suffered from the fact that he gave so much of his time to reading and composition. Finally he was expelled for trying to earn extra money by touring with a country orchestra—students at the conservatory were strictly forbidden to play in public (how times change!); he then enrolled at the Prague School for Organ with the view of pursuing its excellent theory curriculum, but again he could not interest himself in other academic areas, with the result that he never completed his studies there—he was expelled for "incorrigible negligence" in 1910.

Still composing on his own, by the end of World War I, which he spent working as a music teacher in Polička, he had completed over 120 scores of all types. He made his living for the next five years in the second violin section of the Czech Philharmonic, while continuing to compose between tours. The Prague National Theater produced his ballet *Istar* in 1924, the first of his large-scale works to achieve a performance. In the meantime, the opportunity to become familiar with the new French music—Debussy, Ravel, Dukas, and Roussel, as well as the Gallicized Russian Stravinsky—in the orchestra convinced him that his path lay in that direction. A performance of Roussel's *Poème de*

*la forêt* convinced Martinů that he had to go to Paris. The fortunate offer of a state grant—enough to support him for three months—made the trip possible.

He may have planned to stay only a short while, but as things turned out, Paris became Martinů's home for seventeen years, a period of time that lay the basis for his international fame. He studied with Roussel, absorbed the new jazz style, which appeared particularly in a number of chamber pieces, and in general developed his own compositional voice. Already by 1927 he had made the acquaintance of Serge Koussevitzky, who introduced his orchestral work, *La Bagarre ("Tumult"),* to audiences of the Boston Symphony Orchestra in November of that year—the first time Martinů's music had been heard on this side of the Atlantic. Paris might well have remained Martinů's home for life were it not for the invasion of France by the German army. Martinů, who had written a powerful Double Concerto for two string orchestras, piano, and timpani as a musical opposition to the Nazi invasion of Czechoslovakia, was *persona non grata* to the Germans. When they blacklisted him, he set out from Paris with his wife, leaving behind his manuscripts and other belongings, and sought for passage to America. During the nine months from June 1940 they wandered about the south of France, often sleeping on station platforms, trying to procure exit papers. After finding refuge in Lisbon, the Martinůs finally managed to get to New York by the end of March 1941.

Serge Koussevitzky made an important contribution to Martinů's well-being at this time. When he arrived in the United States, the shy, retiring composer could speak hardly a word of English and had only a handful of scores—including pieces composed during the months since leaving Paris—as evidence of his talent. But Koussevitzky offered him the commission for a symphony, and with this project the composer regained his self-confidence. He began writing the first movement in the spring of 1942 in Jamaica, Long Island. By mid-June he had decided to move to a more rural location and settled in




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Middlebury, Vermont, but soon after he received a telegram from Koussevitzky inviting him to share the duties of composition teacher with Aaron Copland at the Berkshire Music Center that summer. Martinů accepted, though he made sure that Koussevitzky understood his limited fluency in English, and then set to work composing full-speed. By the time he arrived in Lenox on the first of July, he had already completed the second and third movements of the symphony—they had taken him ten days. He composed the last movement in Lenox during the 1942 Berkshire Music Center season, finally completing the entire score at Manomet, Massachusetts, on 1 September.

At the first performance Boston's critics were not enthusiastic about the new work, though Koussevitzky insisted, "You could not change one note in this work. It is like a classical symphony." But after a performance in New York a week later, Virgil Thomson wrote:

> The Martinů Symphony is a beaut. It is wholly lovely and doesn't sound like anything else . . .the shining sounds of it sing as well as shine; the instrumental complication is a part of the musical conception, not an icing laid over it. Personal indeed is the delicate but vigorous rhythmic animation, the singing (rather than dynamic) syncopation that permeates the work. Personal and individual, too, is the whole orchestral sound of it, the acoustical superstructure that shimmers constantly.

Brahms was in his early forties before daring to write a symphony; Martinů waited a decade longer, though once he had broken the ice, he returned to the same genre five more times (the last was a Boston Symphony commission for the orchestra's seventy-fifth birthday; though identified as the Symphony No. 6, it is officially entitled *Fantaisies symphoniques).* This first of the six symphonies is laid out in the established four-movement plan, with the scherzo in second place and the slow movement in third. But Martinů's style is predicated not on the dialectical debates of contrasting thematic and


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harmonic materials, as in sonata form, so much as on the gradual long-term growth of small motives. These are treated with a rhythmic freedom that delights in denying or negating the barline, so that although the first movement is in a straightforward 6/8 time, the rhythmic groupings in the different parts may either suggest 3/4 (as in so much Czech dance music) or destroy the basic impulse by reiterating patterns of seven eighth-notes, or five, or whatever. Martinů's love of the French composers of the early part of the century is evident in the shimmer of his scoring, though there are many passages where the orchestral color—in the woodwinds particularly—recalls Smetana's *Má Vlast* and the rhythmic play evokes the dance movements of Dvořák.

The first movement begins with a brief introduction, Moderato; the opening B minor chord leads to mysterious chromatic rising string figures that replace the minor chord two measures later with a sunny B major. A rocking figure in the horns at the outset sets up the basic rhythmic motives of the whole movement, which sing in the violins at the beginning of the main section and continue to ebb and flow throughout the movement.

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SATURDAY EVENING, NOVEMBER 14, *at* 8:15 *o'clock*

SMETANA.....Overture to "The Bartered Bride"

MARTINŮ.....Symphony No. 1

I. Moderato; poco più mosso
II. Allegro; Trio: poco moderato
III. Largo
IV. Allegro non troppo

(*First performance*)

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BEETHOVEN.....Concerto for Pianoforte No. 4 in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
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The second movement is the dance-like scherzo, built of the rhythmic drive and the ambiguous treatment of 3/4 time familiar from the *furiant*—the popular dance so often translated into symphonic terms by Smetana and Dvořák. Its Trio is in a more moderate 6/8 time that plays with the same rhythmic tricks as the first movement.

The slow movement grows in two large arches from the somber, pianissimo beginning in cellos and double basses to a massive climax in which the sustained phrases are progressively animated by smaller subdivisions. The dark scoring of the opening and the saturated low string sound, with the cellos and violas divided, are partially offset at climactic moments by sparkles of woodwinds and the high register of the first violins, but the overall mood is one of sobriety.

The finale is a witty romp—beginning as a 2/4 galop, though later sections are in 3/4 time—built of ideas that wouldn't be out of place in a Haydn symphony, though Martinů plays jokes even wilder than Haydn's with the rhythmic stress. What sounds like the upbeat of the phrase rarely appears exactly where we expect it, leaving us constantly, and delightfully, off balance.

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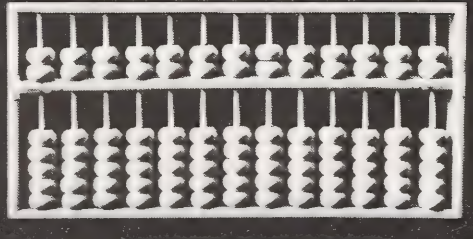
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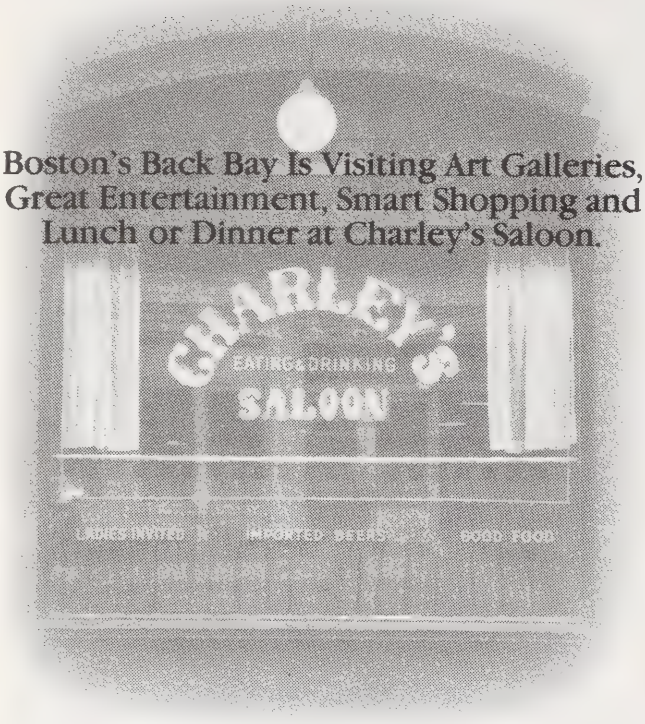
**Johannes Brahms**
Symphony No. 4 in E minor, Opus 98



*Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. His first mention of his Fourth Symphony is in a letter of 19 August 1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance at Meiningen on 25 October 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of 22 and 23 December 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on 11 December. It has been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, and Andrew Davis. The most recent Symphony Hall performances were led by Seiji Ozawa in November 1978; Tennstedt conducted the most recent performance of the symphony at Tanglewood in 1980. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.*

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major trio, F major string quintet, solo piano pieces, songs,

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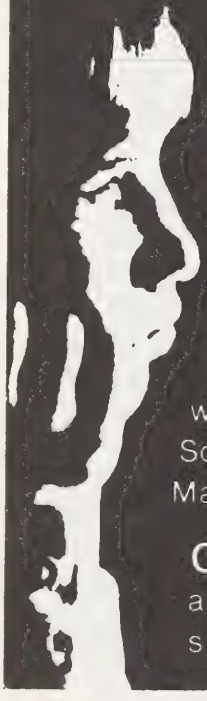

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and a second book of Hungarian Dances. The Third Symphony, begun in 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*: "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced a work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885: "Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience."

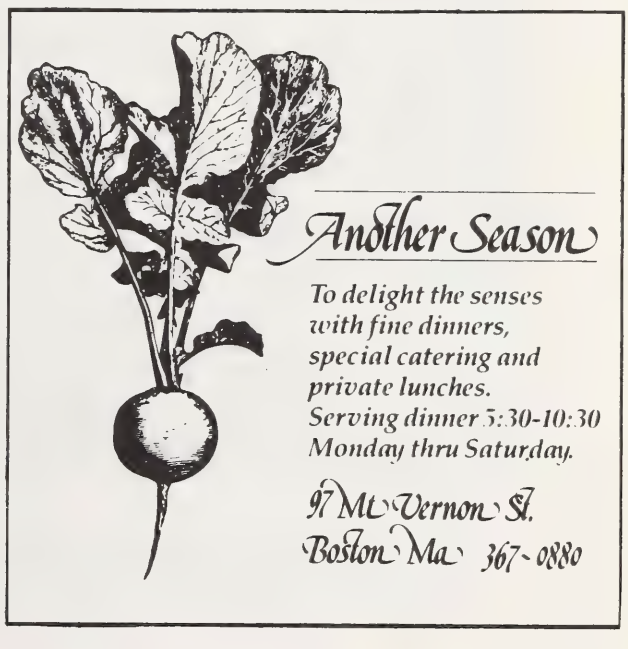
Meiningen, about 100 miles east and slightly north of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen.† In the eighteenth century, when Johann Sebastian Bach's third cousin, Johann Ludwig Bach, was *Capellmeister* there, Meiningen's orchestra had an excellent reputation. The little town continued to have a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen Orchestra was one of Europe's elite musical organizations. Liszt, Wagner, and Brahms were associated with it, as was Max Reger in later years; Richard Strauss learned his trade as conductor with von Bülow and

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.

†"Ah, good morning, Your Highness," said Brahms once to Prince George II. "I've just taken a quick pre-breakfast walk through the neighboring kingdoms."







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the Meiningen players; Richard Mühlfeld, the great clarinetist for whom Brahms wrote his two sonatas, trio, and quintet, was in the orchestra; and Donald Tovey began his career as a writer about music when he supplied program notes for the orchestra's visit to London.

Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies*). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony and cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting

*He was also the first to play the Tchaikovsky B flat minor concerto—in Boston, 25 October 1875—a commitment that would have united the Brahmsians and the Wagnerians in their disapproval.



*Johannes Brahms and friends. Brahms is seated second from the right. Among the others are pianist and composer Igraz Brüll (standing, far left), musicologist Eusebius Mandyczewski (standing, far right), critic Eduard Hanslick (seated, second from left), and clarinetist Richard Mühlfeld (seated, far right).*

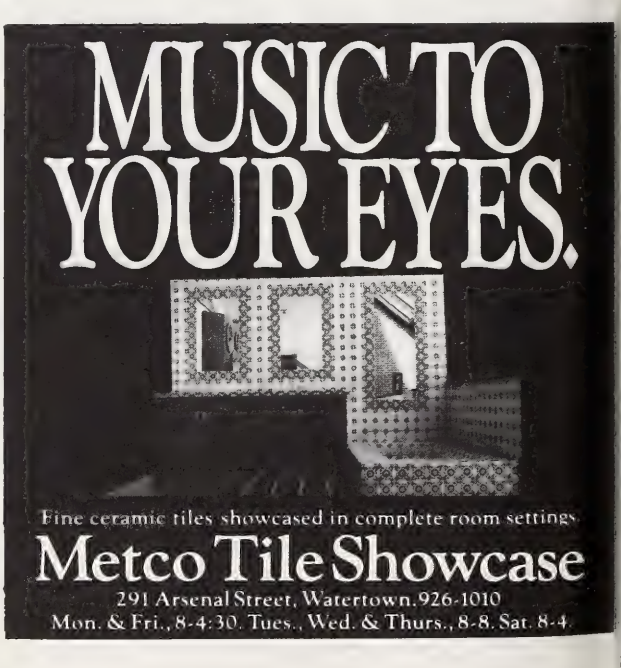
the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Eduard Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people), and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried away by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins,* with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first

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four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build a slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accomodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

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*From what would have been the first American performance of the Brahms Fourth, had not Gericke decided to cancel after the preceding day's public rehearsal*

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For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about it. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich),* whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great Chaconne for violin solo. The finale of the Haydn Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo.* The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.


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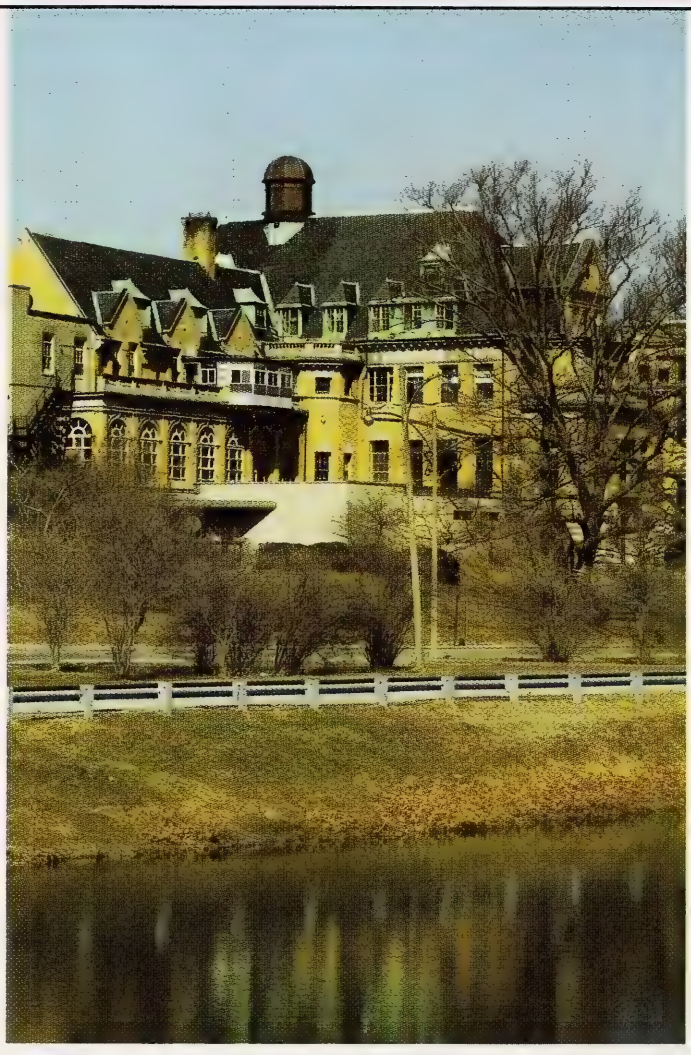

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**More . . .**

The current full-scale biography of Martinů is that by Brian Large. Miloš Šafránek wrote a short but informative study, *Bohuslav Martinů, the Man and his Music,* in 1944, bringing the story up to the Second Symphony; his 1962 English publication of the same title, which I have not seen, is presumably an expansion covering the composer's entire life. Václav Neumann has recorded the First Symphony with the Czech Philharmonic (Pro Arte, coupled with the *Inventions* for orchestra).

*The Life of Johannes Brahms* by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (U. of Washington paperback). Donald Francis Tovey's note on the Fourth Symphony in the first volume of *Essays in Musical Analysis* is excellent (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive," with particular bearing on the Fourth Symphony, is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Brahms's Fourth has been recorded many times, of course, but many conductors come to grief in the treatment of tempo in the last movement (as described in Michael Steinberg's note). The old recording by Toscanini and the NBC Symphony is excellent in this respect and very good altogether, though rather hard in sound (Victrola, mono, a four-record box, with all four symphonies, both overtures, and the Haydn Variations). Other recommended performances include those of Fritz Reiner with the Royal Philharmonic (RCA), Sir Adrian Boult with the London Philharmonic (Angel, with the *Academic Festival* Overture), and Kurt Masur with the Leipzig Gewandhaus in his complete set of the symphonies (Philips).

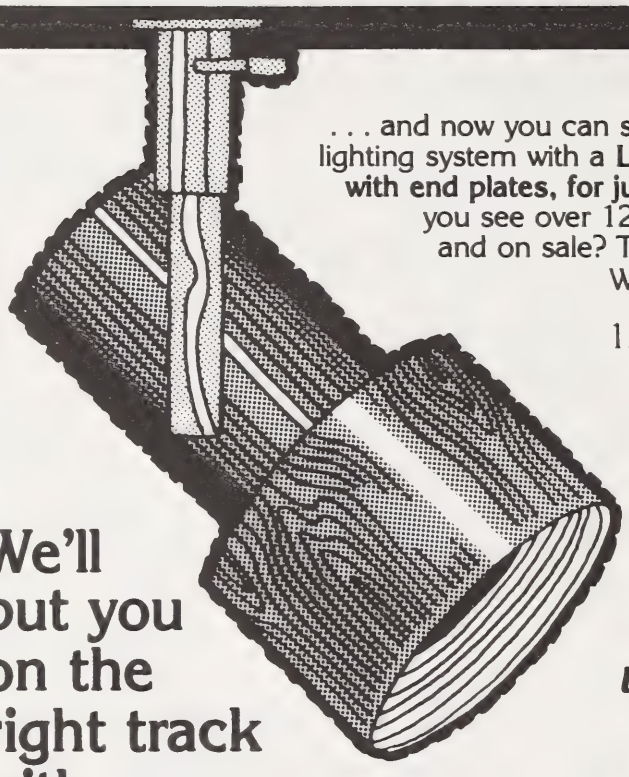
—S.L.


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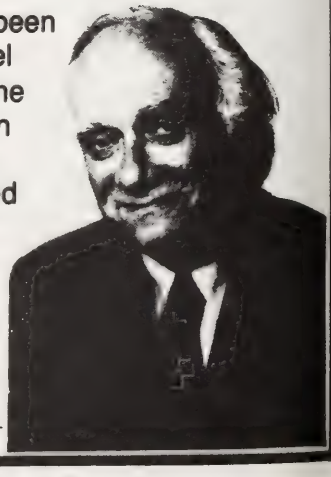
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## Václav Neumann



Born in Prague, Czech conductor Václav Neumann studied violin and conducting at the Prague Conservatory, where he was first violinist and later violist of the Smetana Quartet, which he co-founded, and which began concertizing in 1945. He made his conducting debut in 1948 with the Czech Philharmonic, and he was chief conductor of the Karlsbad Philharmonic from 1951-54. Walter Felsenstein, director of Berlin's Comic Opera, invited him to conduct Janáček's *Cunning Little Vixen* in Berlin in 1956. Following the extraordinary success of that production, Mr. Neumann worked with that company for eight years, including two seasons as its chief conductor. At the same time, he was conductor of the Prague Symphony. From 1964 to 1968, he was conductor with Karel Ančerl of the Czech Philharmonic, with which he toured to Russia, West Germany, the United States, and Canada. During those years he was also principal conductor of the Leipzig Gewandhaus and general music director of the Leipzig Opera, where his new productions included *Tristan und Isolde, Katya Kabanova,* and *Boris Godunov.* In 1968 Mr. Neumann became chief conductor of the Czech Philharmonic, and from 1970 to 1973 he was general music director of the Stuttgart Staatsoper.

In the late 1960s, Mr. Neumann's activities as guest conductor with the leading orchestras of Europe brought him to the Zurich Tonhalle, the Munich Philharmonic, the Royal Philharmonic, the Hamburg State Orchestra, the Bavarian Radio Orchestra, and the Berlin Philharmonic. He has toured Europe, Japan, and America, and he appears frequently at international music festivals. Mr. Neumann's concert repertory extends from the classical to the contemporary. He is a noted exponent of Czech music—he was made Artist of Merit for his services to Czech music in 1967 and National Artist in 1977—and his recordings of the Martinů symphonies were awarded the International Record Prize by the mayor of Paris last year. These are his first appearances with the Boston Symphony Orchestra.


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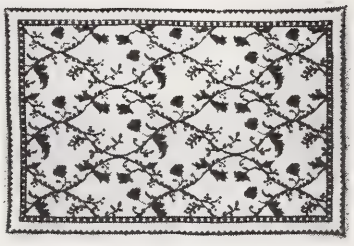
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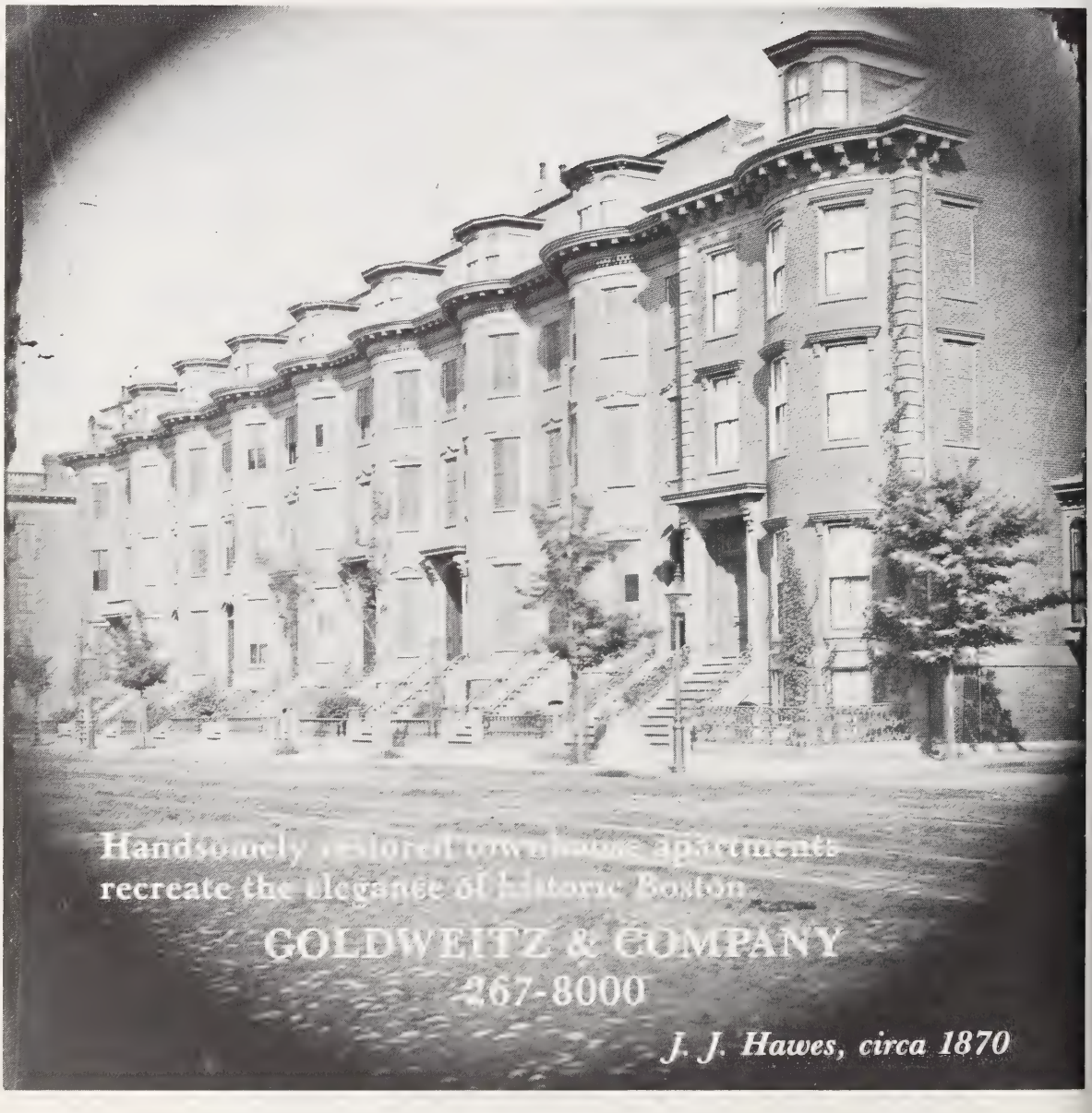
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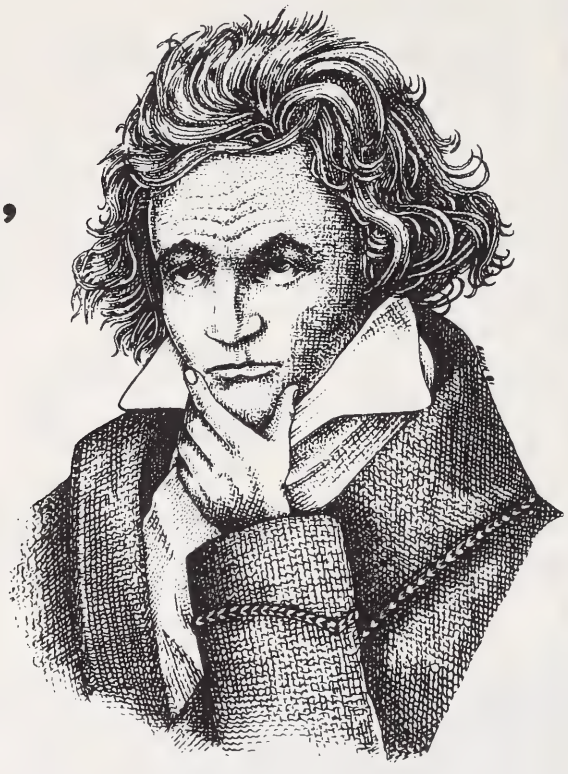
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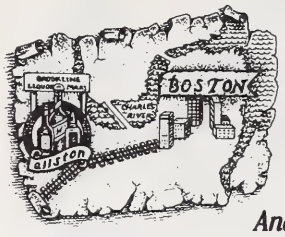
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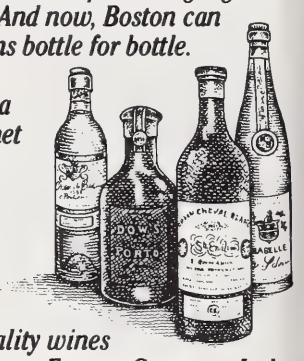


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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

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TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), WMEM-FM (Presque Isle 106.1), WEVO-FM (Concord 89.1), WVPR-FM (Windsor 89.5), and WVPS-FM (Burlington 107.9). Live Saturday evening broadcasts are carried by WGBH-FM and WAMC-FM, as well as by WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), and WPBH-FM (Hartford 90.5). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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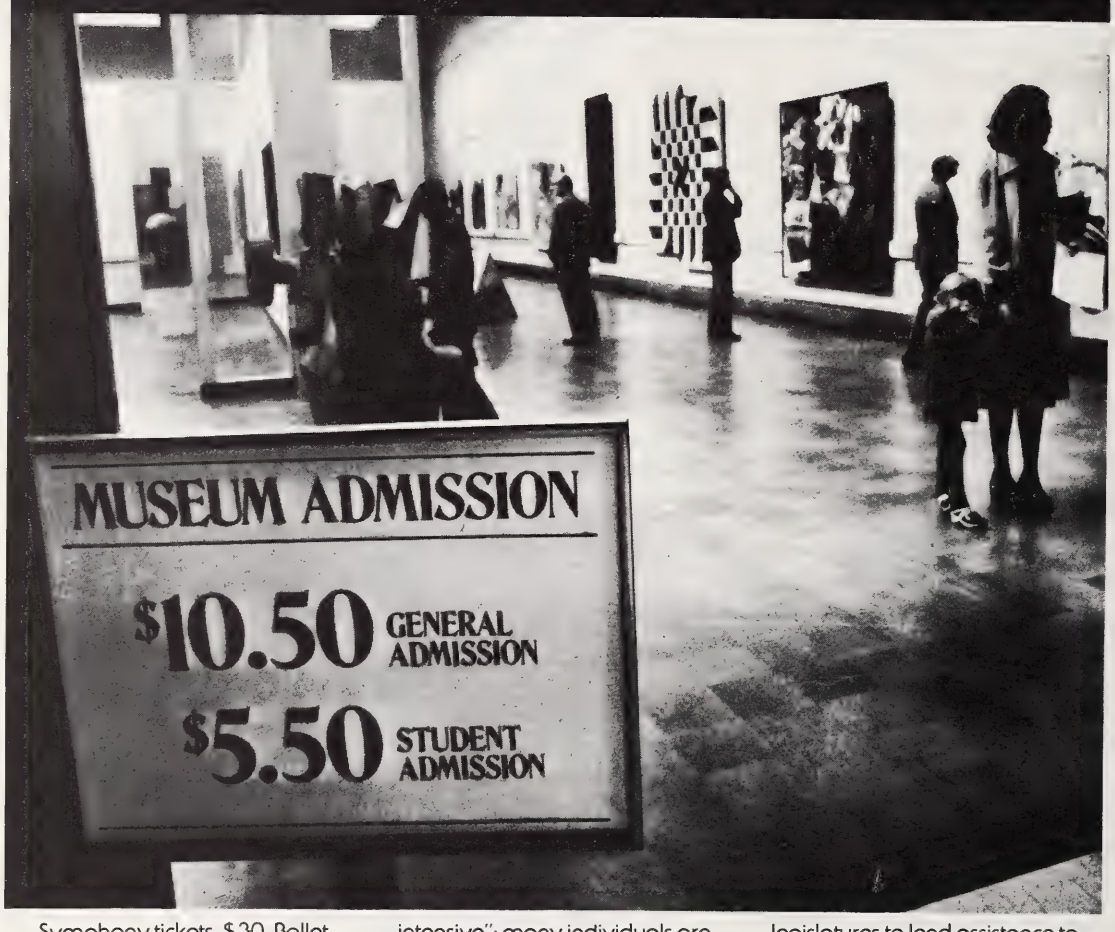
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If you support the arts financially, we urge you to continue to do so as generously as possible. But there are other ways to help. Urge your local, state, and national legislatures to lend assistance to the arts. If you have spare time, volunteer to help in fund raising activities.

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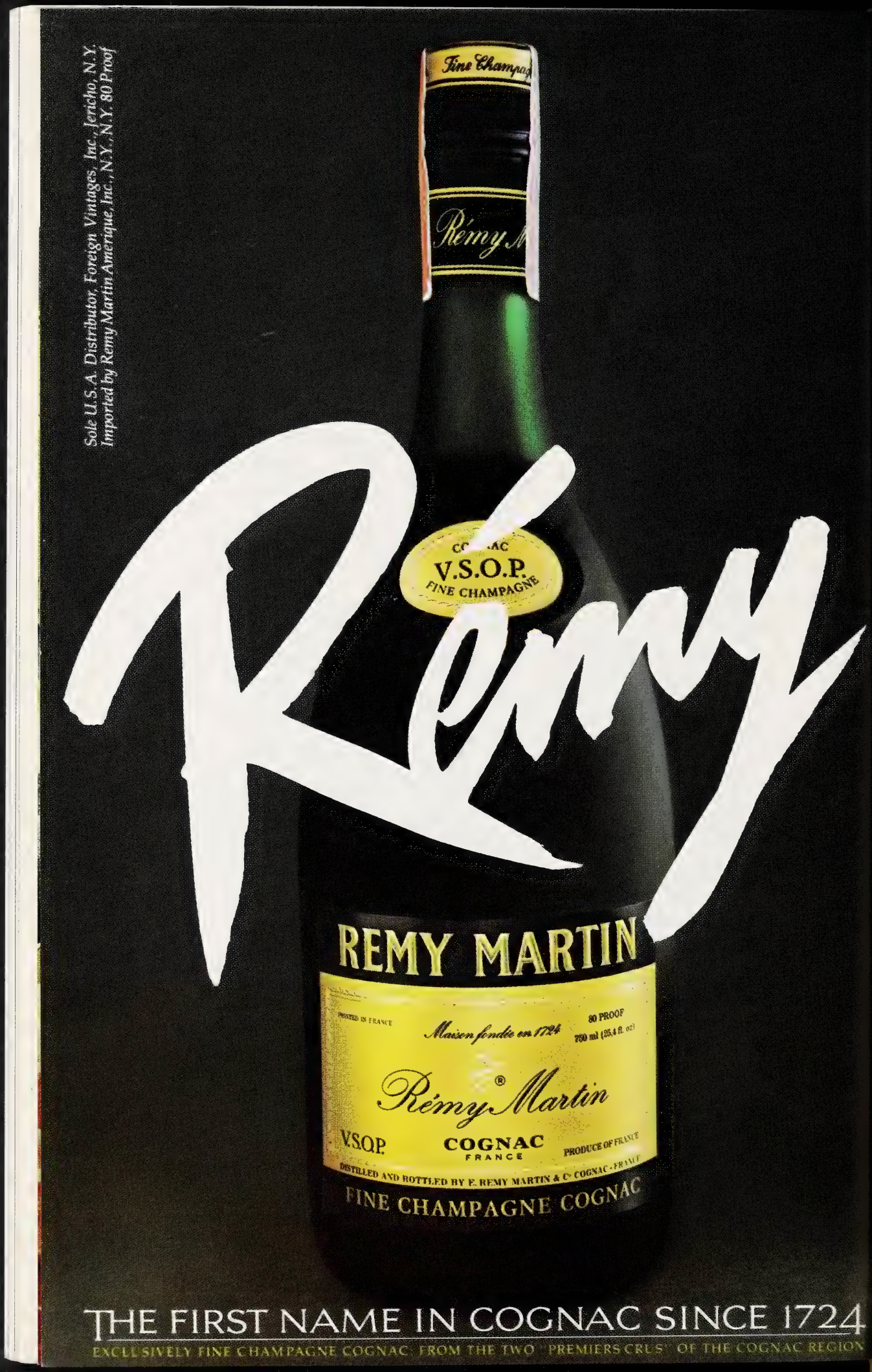
# Boston Symphony Orchestra



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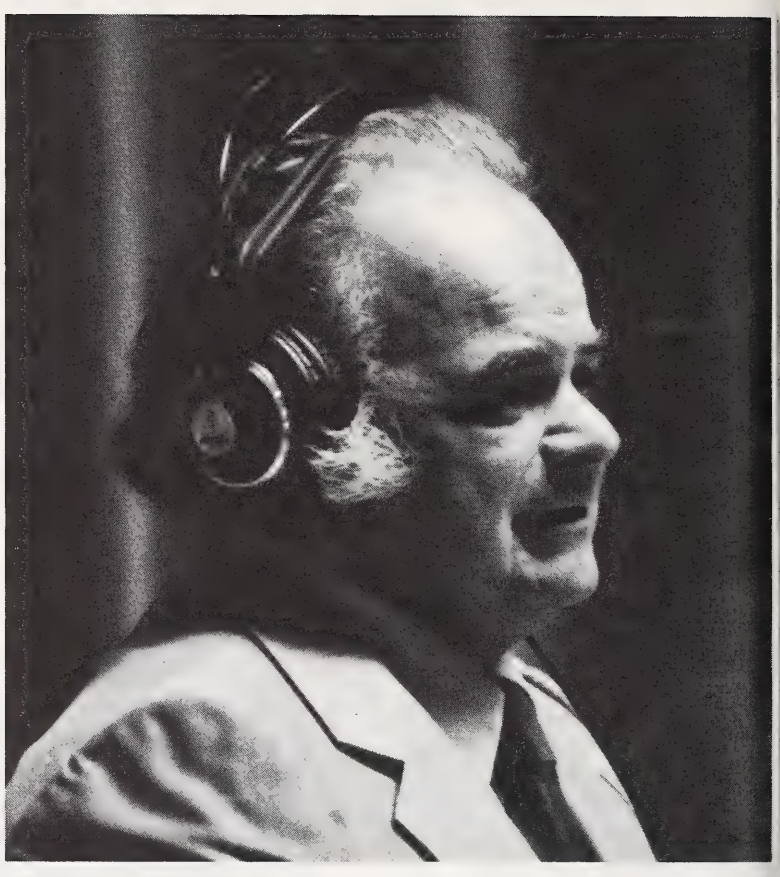
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Join *morning pro musica's* host Robert J. Lurtsema as he surveys the Boston Symphony Orchestra's 100th Birthday season through a series of informal conversations with featured soloists, conductors, and composers.



*morning pro musica* is now heard coast to coast on stations of the Public Radio Cooperative including, in the New York/New England area:

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# BSO

## BSO/WCRB Musical Marathon '82: Premiums to Run With

The twelfth annual BSO/WCRB Musical Marathon takes place the weekend of 16-18 April 1982. Two years ago, the Musical Marathon was held the weekend immediately preceding the running of the Boston Marathon, and the BSO Marathon's premium T-shirts, shorts, and sweatshirt proved particularly timely. The Boston Marathon follows hard on the heels of our Marathon again this year, and the Marathon Committee anticipates a good deal of interest in its expanded selection of exclusive, athletically-oriented BSO premiums.

For example, there's the terry-lined, velcro-fastened navy wristband with zipper compartment and BSO colophon imprint. Or white shoelaces with a pattern of blue musical notes may help speed you along. This year brings the return of the classical BSO T-shirt in navy with beige colophon, as well as a colorful child's T-shirt with a specially designed logo in red, blue, and green. And you can keep yourself safe with this year's new fluorescent orange reflecting BSO/WCRB "Flash Sash." Also among the offerings are a navy crewneck sweatshirt with beige colophon and, new this year, navy BSO sweatpants with beige colophon on the left hip. You may want to carry your gear in this year's BSO "Round the World" totebag. And finally, for some after-running refreshment, the BSO's new wine tote, complete with corkscrew, and listing on its navy label some "Vintage BSO" world-premiere performances, may come in particularly handy!

## "Art in Support of Art"

The Fine Arts Committee of the BSO/WCRB Musical Marathon '82 is happy to announce that, from 6 April through 30 April, "ART IN SUPPORT OF ART," an exhibition of painting, sculpture, drawings, prints, and photography, will be on view at Symphony Hall during all concert hours and by appointment. For more information on this wide-ranging exhibition, please call the Marathon Office in Symphony Hall at 266-1492, ext. 230. An exhibition catalogue will be available early this month.

Since all proceeds from the exhibition benefit the Boston Symphony Orchestra, the orchestra, staff, and hundreds of dedicated volunteer supporters are greatly indebted to the many artists, sculptors, photographers, galleries, and collectors who have so generously donated their work to the 1982 Musical Marathon.

## BSO on WGBH

Continuing his series of live interviews with BSO guest artists and personalities, Robert J. Lurtsema talks with noted Haydn specialist, conductor Antal Dorati, on Monday morning, 5 April at 11 on WGBH-FM-89.7's *Morning Pro Musica*.

## "Presidents at Pops"

A very special night at Pops, and a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening. This "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and gourmet picnic. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats. In addition there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

So far, more than ninety businesses in the greater Boston area have agreed to sponsor "Presidents at Pops" at $3,000 each, but a total of 100 is needed for an absolute sell-out. Many business volunteers are active, but chief among them are Chet Krentzman of Advanced Management Associates; Malcolm L. Sherman, executive vice president, Zayre Corp.; Vincent O'Reilly, managing partner, Coopers & Lybrand; and J.P. Barger, president, Dynatech Corp. For details, contact any of the foregoing or Frank Pemberton, Director of Corporate Development, in the Symphony Hall Development Office, (617) 266-1492.

## "Opening Night at Pops"

For the eighth consecutive year, the Junior Council of the Boston Symphony Orchestra will sponsor "Opening Night at Pops," this year marking the opening of the Boston Pops 1982 season with John Williams beginning his third year as Pops conductor. The evening, to take place on Tuesday, 4 May in Symphony Hall, begins with cocktails at 5:30, followed by supper at 6:30 and the concert at 8:00. A champagne reception with John Williams will follow for Benefactors. The concert will include a piece by William Bolcom especially commissioned for this evening; many special guests will also be part of the opening celebration. Ticket prices, which include the supper, range from $17.50 to $100. For ticket information, please call Mrs. Deborah Spangler at 899-4982.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who donate their varied talents and time to fundraising efforts, such as "Opening Night at Pops" and sale of the Symphony Mint, for the Boston Symphony Orchestra. New members are admitted in September, January, and May. For further information, please call the Friends' Office at 266-1348.

## BSO Members in Concert

The Berkshire String Trio includes BSO members Marylou Speaker, violin, Patricia McCarty, viola, and Carol Procter, cello. On Sunday evening, 4 April at 8 p.m. they'll perform music of Beethoven, Schubert, and Dohnányi in Jewett Hall at Wellesley College. Admission is free.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Share the BSO with the Kids!!

The final program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director, will focus on *The Classical Orchestra* and feature music of Haydn, Mozart, and Prokofiev. Although weekday concerts are sold out, a limited number of Saturday-morning tickets are available this year due to school budget cuts which have affected group sales. Share the BSO with the kids on either Saturday morning, 27 March at 11, or Saturday morning, 3 April at 11. Please call the Symphony Hall Youth Activities Office at 267-0656 for complete ticket information.

## Art Exhibits in the Cabot-Cahners Room

This season's art exhibits in the Cabot-Cahners Room continue with a display by the Boston Architectural Center, which will be shown until 12 April. We would like at this time also to acknowledge the Kezar Gallery and the Experimental Etching Studio for the exhibits they provided in February and March.

## From the Gustav Mahler Society

The following letter of 23 February 1982 recently came to BSO Music Director Seiji Ozawa from Avik Gilboa, president of the Gustav Mahler Society USA:

"Dear Maestro Ozawa:

"The Gustav Mahler Society is delighted to inform you that we have chosen your outstanding recording of Mahler's 8th Symphony with the Boston Symphony Orchestra as the 'Best Mahler Recording for 1981.'

"The plaque will follow soon.

"Our congratulations and appreciation for your excellent Mahler performances."

Mahler's Eighth Symphony as recorded by Seiji Ozawa, the Boston Symphony, the Tanglewood Festival Chorus, Boston Boy Choir, and eight internationally acclaimed soloists is available on Philips records.


For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




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*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

### Violas

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*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

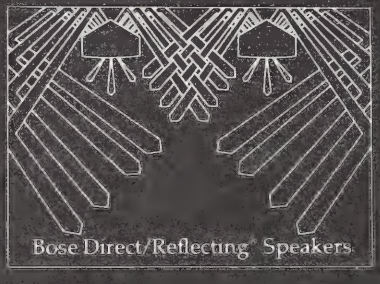


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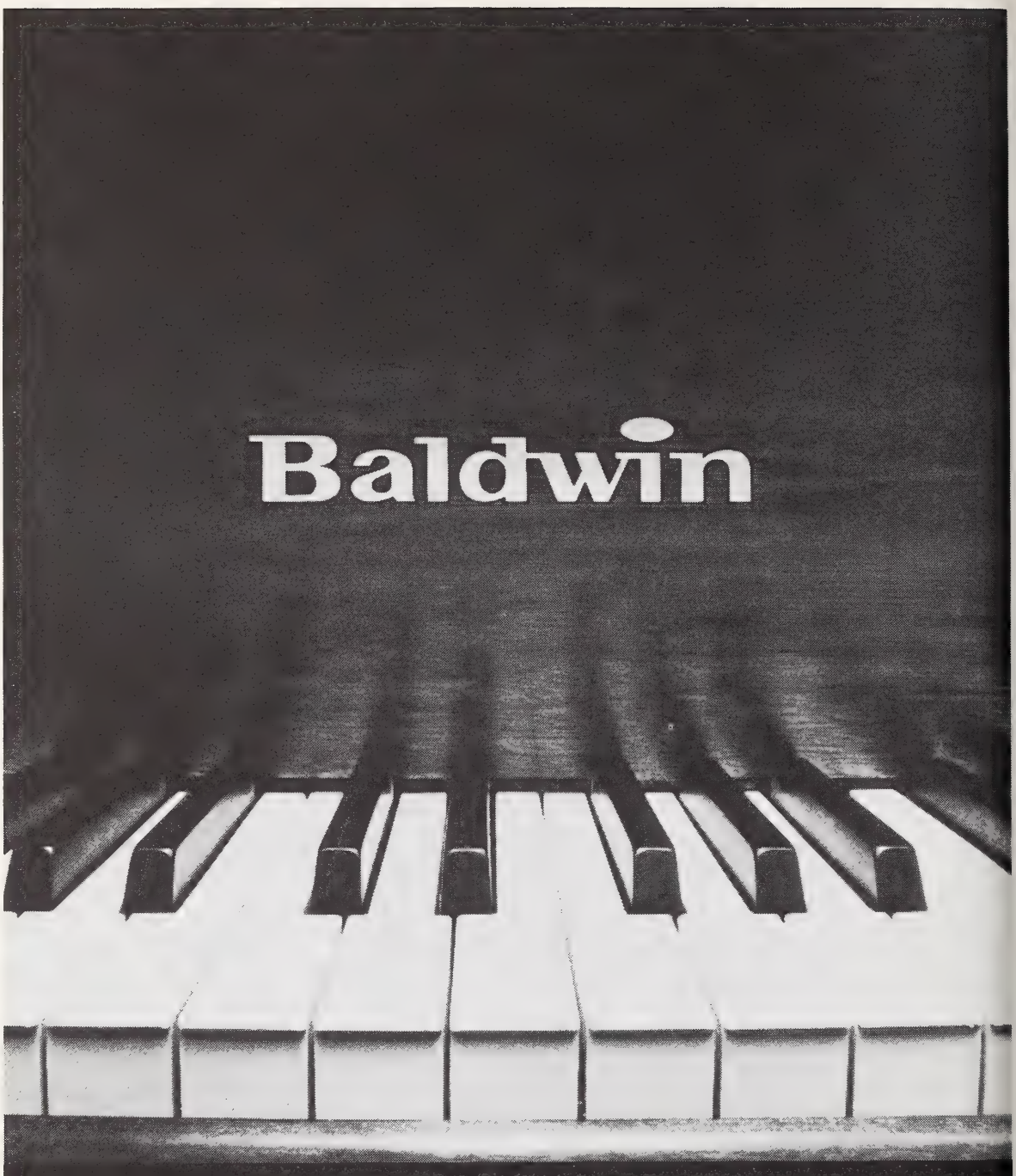
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.




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Thursday, 1 April at 8
Friday, 2 April at 2
Saturday, 3 April at 8

**ANTAL DORATI** conducting

HAYDN Overture to *Il ritorno di Tobia*

HAYDN Symphony No. 26 in D minor, *Lamentatione*
Allegro con spirito
Adagio. *Chorale.*
Menuet

INTERMISSION

HAYDN *The Seven Last Words of Our Saviour on the Cross* (vocal version)

*Introduzione*: Maestoso ed Adagio
Sonata I: Largo ("Father, forgive them")
Sonata II: Grave e Cantabile ("This day thou shalt be with me in paradise")
Sonata III: Grave ("Woman, behold thy son")
Sonata IV: Largo ("My God, my God, why hast thou forsaken me?")
*Introduzione:* Largo e Cantabile
Sonata V: Adagio ("I thirst")
Sonata VI: Lento ("It is finished")
Sonata VII: Largo ("Father, into thy hands I commend my spirit")
*Il Terremoto (The Earthquake)*: Presto e con tutta la forza

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## FRANZ JOSEPH HAYDN

*31 March 1732 — 31 May 1809*

He was born into modest circumstances in a tiny village on the periphery of empire, but he died the most famous and beloved composer in the world. He was the "self-made man" incarnate, though without any of the smugness sometimes implied by that designation. Largely self-taught, and ever experimenting throughout his long life, he was enormously innovative and influential, yet managed never to lose his hold on the musical public. Fame came quickly when his symphonies and string quartets began circulating in the 1760s—and it was so marked that unscrupulous publishers found it to their advantage to pass off other composers' works as his. Working for decades largely alone, free of outside influences and pressures—except the constant demand that he please his princely patron—he was (as he himself said) "forced to become original." This was Joseph Haydn, the oldest composer whose works seem made to measure in the repertories of our symphony orchestras (we sometimes hear older composers in symphonic concerts, to be sure, but then we have to import harpsichords or gambas or other instruments no longer part of the domestic economy of a standard orchestra, and the music is pointedly identified as "early").

He wrote voluminously in every medium that existed in his day (and a few that he created almost single-handedly). He was justifiably proud of his own works, but he never lost a modesty that is as rare as it is becoming, so that when he encountered the operas of Mozart in Vienna or the oratorios of Handel in London he readily acknowledged their mastery—and the opportunity to learn. The friendship between Haydn and Mozart (twenty-four years his junior) is one of the most heartwarming aspects of both their lives. United by mutual respect and admiration, each loved the music of the other frankly and without envy—and each learned from the other. Typical of Haydn's generous nature is his warm comment to Leopold Mozart upon making the acquaintance of Wolfgang: "Before God, and as I am an honest man, your son is the greatest composer known to me in person or by name." That friendship was destined to last only ten years; the news of Mozart's death, when it reached Haydn in London, was shattering to the older man.

In his last years Haydn's music reached ever wider audiences. His symphonies achieved the remarkable feat of being at once the most advanced works of their type and the most popular with the general music-loving audience. In fact he reached his greatest popularity with the last symphonies and the two great oratorios composed following his English experience. Thereafter he wrote less, but explored new horizons—particularly in some symphonically conceived Mass settings and elaborate piano trios. But throughout his last years he remained Vienna's most popular and beloved musical figure.

It seems hard to imagine that a composer whose music was performed so widely and so frequently should ever fall out of favor. But times and tastes changed. After Haydn's death his memory slipped rapidly into the shadows. Most romantic composers were unable to appreciate the range and depth of his work, considering him only the creator of endlessly cheerful but shallow music. Of course they knew only a small percentage of his work in all—a handful of symphonies and string quartets, the two great oratorios, and very little else. It is to the romantics' high regard for self-dramatization, for *Angst* and *Weltschmerz*, that we owe the debasement of Joseph Haydn into the cozy, familiar, and essentially false image of "Papa Haydn," the porcelain figure in princely livery turning out his "charming" (invidious adjective!) pieces to fill the idle hours in the lives of his aristocratic patrons.

The recovery of Haydn's music and of a truer understanding of his life has been the

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noble work of several generations of individual scholars and performers who dedicated themselves to this task and whose record is one of heroic achievement especially in the last forty or fifty years. After several false starts and failed attempts, we are now finally within reach of a complete, authentic edition of Haydn's works, allowing us at long last the opportunity to appreciate not only the symphonies and string quartets but also the piano sonatas, the string trios, the piano trios, the baryton trios, the divertimentos, the songs, and the Masses. Even the operas, long the stepchildren of Haydn's career, belittled in comparison with Mozart (rather than being more fairly evaluated in the context of the overall operatic life of the time, wherein they reveal themselves to be truly original creations), are at last receiving the treatment they deserve—performance and recording. We have large and thorough biographical and critical studies to help us understand the composer, his achievement, and the background against which it should be measured.

But most important, we have Haydn's music once again re-establishing itself in all its variety and richness at the core of our musical lives. For years it has been a commonplace to call Haydn the "Father of the Symphony" or the "Father of the String Quartet." While his role in creating those genres is undeniably crucial, it may make more sense today to look at the broader perspective: Haydn was fortunate enough to come along at a time of social change, when the public concert was becoming the standard means of delivering music to an audience. And he wrote many of his works—certainly most of the best-known pieces—for a concert situation similar to the one we know today. There were, of course, hundreds of other composers alive at that time, but it is Haydn we remember. His works remain the core and backbone; we treasure their wit, their endlessly imaginative melodic and harmonic variety, their rhythmic life, and their architectural invention. (When the great series of the last twelve symphonies were appearing in Haydn's London concerts, each more successful than the one before, one reviewer expressed concern that even Haydn would eventually run out of ideas after lavishing so much originality on his latest works. How much more should we marvel, who can survey a full half-century of active composition!) They continue to challenge new generations. We return to them time and again to experience the wellsprings of this musical river that has now run so broad and deep for a good two centuries. On the 250th anniversary of his birth, Haydn deserves to be recognized at last as the true "father of our concert life."

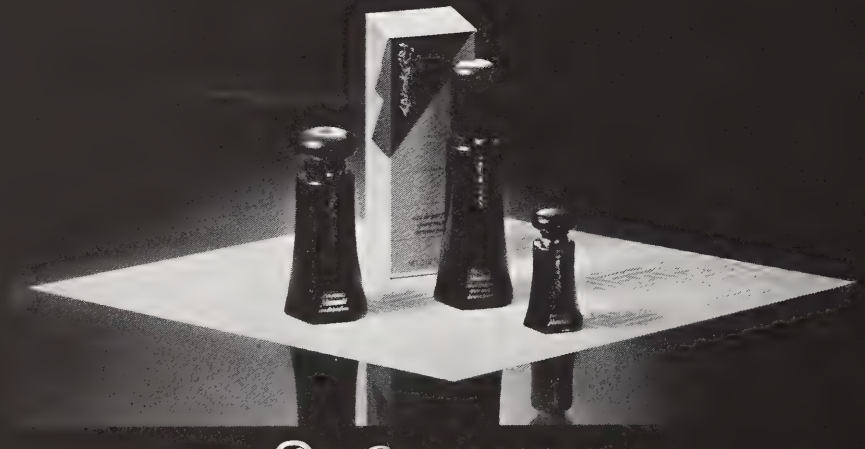
—Steven Ledbetter



# *Murasaki*

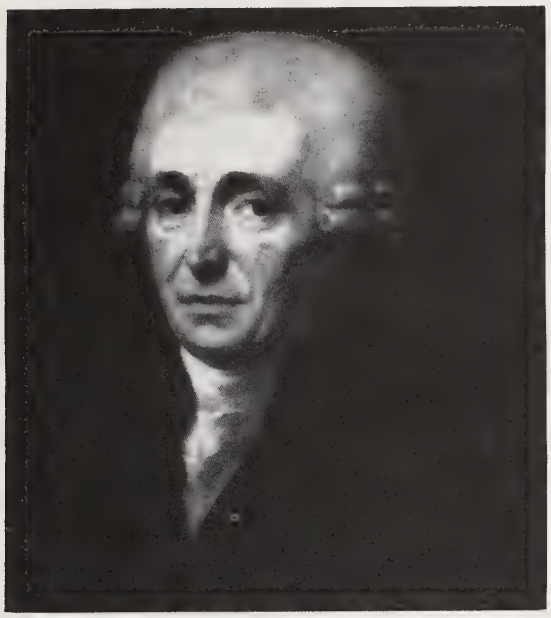
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**Joseph Haydn**
Overture to *Il ritorno di Tobia*
Symphony No. 26 in D minor, *Lamentatione*
*The Seven Last Words of Our Saviour upon the Cross* (vocal version)



*Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed the Italian oratorio* Il ritorno di Tobia *in 1774 for performances in Vienna on 2 and 4 April 1775. The work was revised and performed again in 1784. These are the first performances of the overture by the Boston Symphony Orchestra. The score calls for oboes, bassoons, and horns in pairs, timpani, and strings.*

*The Symphony No. 26, called* Lamentatione, *was composed probably in late 1768 or perhaps early 1769. The date of the first performance is unknown, but it may well have taken place on Good Friday of 1769 in one of the many Austrian monasteries in which music was highly cultivated. These are the first performances by the Boston Symphony Orchestra. The symphony is scored for two oboes, two horns, and strings; a bassoon is also included as a doubling instrument for the bass line, following Haydn's practice. A harpsichord (not written into the score) is employed as continuo instrument. The harpsichordist at these performances is Mark Kroll.*

The Seven Last Words *has a complicated genealogy going back to 1786, when Haydn composed a work for orchestra only, consisting of an Introduction, seven slow movements, and a fast finale entitled "Earthquake" for performance as part of the Good Friday liturgy at the Cathedral of Cadiz, Spain. In 1796, after hearing an attempt to convert the work into an oratorio by the addition of vocal parts, Haydn decided to undertake the conversion himself. Working with Baron Gottfried van Swieten, who later wrote the libretti for* The Creation *and* The Seasons, *he expanded the orchestration and created choral parts which fit into the context of the previously composed orchestral score, also adding a movement for wind instruments to introduce the fourth "word" and a series of* a cappella *choral "intonations" to present the actual Biblical text before each movement. The new version was premiered in Vienna on 26 and 27 March 1796. These are the first performances by the Boston Symphony Orchestra. The vocal version is scored for soprano, alto, tenor, and bass soloists, mixed chorus, two flutes, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trombones, and strings.*

Every year the Viennese Tonkünstler-Societät (Musicians' Society) gave a benefit concert to establish pension funds for the widows and children of members. These concerts were major public events which naturally aimed at attracting the largest possible audience by inviting the composition of new works from the most popular composers. This music would be performed by an enormous massed ensemble much larger than the standard orchestras of the day (or now, for that matter). In general the standards of orchestral performance in Vienna were higher than elsewhere, if only because the various noble houses had permanent bands of musicians who gathered together into

orchestral societies, where they had more experience playing together in large ensembles than was apparently the case elsewhere. A certain Baron Riesbeck, who was visiting Vienna, was astonished at the orchestral playing:

> . . . one can hardly imagine anything in the world more beautiful. I have heard 30 or 40 instruments playing together [an unusually large ensemble for the time], and they all produce one tone so correct, clean and precise that one might think one is hearing one single string instrument. The violins are one stroke of the bow, the wind instruments one breath.

The Baron went on to describe what he was told about the benefit performances (which he had not heard himself):

> On a certain day of the year these 400 artists come together and give a concert for the benefit of the widows of musicians. I am assured that all 400 instruments play together just as correctly, clearly and purely as if they were 20 or 30. This concert is surely unique in the world.

Haydn was commissioned to write the oratorio to be featured in the benefit concert for the Lenten season of 1775. The chosen subject, *Il ritorno di Tobia (The Return of Tobias),* was drawn from a melodramatic story in the Apocryphal *Book of Tobias.* The tale, apparently written during the Babylonian Captivity and replete with demons and monsters from Babylonian mythology, might well have been attractive to a composer whose fine hand at creating colorful pictures in sound was already evident (and, of course, became even more so in the later oratorios *The Creation* and *The Seasons).* But Haydn's librettist, Giovanni Gastone Boccherini, the brother of the composer Luigi, was determined to reduce the action and emotional force of the story to the limits allowed in the Age of Reason. Following the by-then classic models of Pietro Metastasio, he converted the story into a string of recitatives and arias; the scenes of action—such as a fight with a water monster—are reduced to a few seconds of description in one line of recitative so that the aria to follow can expand endlessly on the moral.

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Of course, that was exactly what was desired in 1775, and the performance was a rousing success, bringing in a record amount for the pension fund. In the next few years there were performances as far afield as Rome (where Haydn remained a little-known composer) and Lisbon. Nine years later, Haydn, recognizing the changes of taste that had occurred in the intervening time, cut down the length of the oratorio considerably and added two splendid choral numbers for a Vienna revival. It was performed again in 1808, the year before the composer's death, but by that time the changes of taste were simply too great—and they were, ironically, brought about by Haydn's own immensely successful late oratorios. One critic called the work "an antiquated potboiler, not well received." It remained for the modern Haydn revival, and especially the availability of a recording, for the many beauties of the score to be made evident to all who care to listen.

The dark, slow introduction of the overture twines oboe and bassoon lines over a rich harmonic background that dies away on the dominant to bring in a cheery C major tune for the main theme of the Allegro. Haydn enjoys feinting toward the dominant, seeming always just about to settle down, but usually evading the final point of rest. The development begins with the main theme in the dominant, a sudden change to the minor mode leading away into the broad sequence of modulations. What seems to be a half-remembered version of the main theme in the relative minor suddenly turns into the theme itself and the recapitulation. When the oratorio is given entire, the overture is designed (like that of *Don Giovanni*) to run directly into the opening scene by moving to a key different from the tonic. When the overture is performed by itself, a concert ending is used instead.

Some of the most active music-making in eighteenth-century Austria was in the large monastic establishments, where music functioned not only as an adornment to the liturgy but also as a social, artistic, and intellectual pastime. Many of the monasteries had their own orchestras as well as all kinds of smaller chamber-music ensembles. (One


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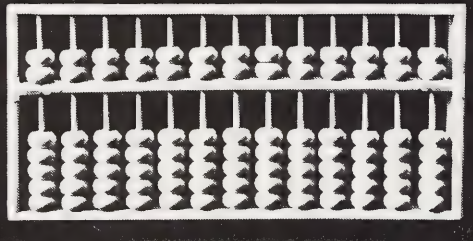
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happy result of this situation is that in our own time scholars have located many lost or unknown works by Haydn—or better manuscripts of known works—stashed away in the organ lofts of the old abbeys and forgotten for two centuries.*) It is even possible that some of Haydn's works were composed on commission from religious establishments—including some of the symphonies.

The symphony conventionally identified as No. 26 (though the number has no significance in indicating chronology) was apparently composed late in 1768 or early in 1769. The composer's autograph, which might have a date of composition, is lost, but he kept his own personal catalogue of his works, entering major compositions as he completed them. Though these entries were usually not dated, we can often estimate the time from the works composed around them whose dates we know. In the case of Symphony No. 26, Haydn entered the work into his catalogue immediately after the overture to his opera *Lo speziale,* which was first performed in the autumn of 1768 at Eszterháza, and two entries before the Symphony No. 48, which survives in a copy dated 1769. But we have no idea for whom he composed this unusual work.

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*Haydn scholar H.C. Robbins Landon tells of visiting one such monastery years ago and asking if they had any old music. When he was assured that they did not, he asked if he might, in any case, rummage around in the organ loft and the chamber in which the organ pipes were located, this being a place where music was often stored. When the monk opened the door of the chamber he found the room stacked practically floor-to-ceiling with eighteenth-century musical sources, including what turned out to be perhaps the single largest collection of unknown Haydn sources rediscovered in our time. When he confronted his informant with this material and commented, "I thought you said you didn't have any old music," the man shrugged and said, "Oh, I thought you meant *old* [i.e. Medieval] music; we've got tons of this stuff!"




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We can, however, hypothesize—from the fact that each of the first two movements quotes melodic material from the repertory of Medieval plainsong—that the symphony may have been commissioned for performance in one of the monastic establishments with its own orchestra. Certainly many of the surviving copies of the music come from such establishments, suggesting that they found the work both useful and appropriate. But which one, and for what occasion, must remain matters of conjecture, though the fact that both quotations from the plainsong repertory make use of thematic materials connected with the liturgy of Holy Week—and especially Good Friday—is certainly suggestive.

The first movement is in the normal sonata form, though it has some unusual features. After a dark, syncopated passage in D minor, which serves as the opening thematic material, we might easily expect a modulation to F, the relative major, and a new theme. We do indeed go to F, but there is no modulation, simply a jump from one key to the other. And the new material that appears—in the oboe and second violin—is clearly a plainsong melody. A clue to the identity of this music is found in the manuscript second violin part that survives in the Herzogenburg Abbey (see the illustration on page 28), where someone has annotated the music with the words "Evang[elist],"


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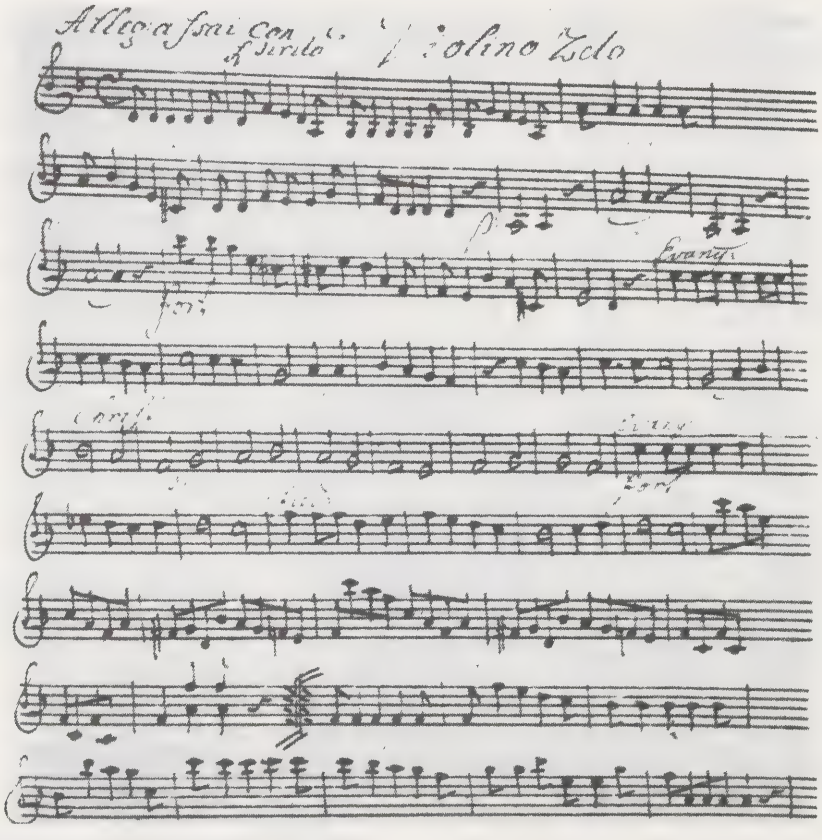
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"Christ[us]," and "Jud[en]." These terms traditionally refer to the participants (the Evangelist, or narrator; Christ; and the chorus of Jews, usually identified by the Latin name "*turba*," or "crowd") in liturgical dramas for Good Friday, which have been sung to plainsong melodic formulas since the Middle Ages. The formulas not only survived in the eighteenth century, but were clearly used in performance, since the liturgical books were reprinted at that time (the illustration on page 29 shows an edition of 1761 that includes the formulas borrowed by Haydn). It seems likely, then, that this symphony was designed for performance at a time and place in which the formulas of the liturgical dramas would be familiar and recognizable to the audience—very likely as part of a Good Friday service, even perhaps as a kind of overture to the liturgical drama, though this is pure speculation. In any case, the first movement of the symphony follows the normal sonata pattern. In the recapitulation, the plainsong melodies recur in D major highlighted even more by the addition of the first horn. Haydn was clearly determined that his audiences notice the quotation!

The Adagio draws upon another plainsong melody—the formula for reciting the *Lamentations of Jeremiah,* which begin (in the Latin liturgy) with the Hebrew letters of the alphabet *(aleph, beth. . . )* to identify each verse. These alphabetical references have traditionally been set to music in an extended lyrical phrase (polyphonic settings go back




*A manuscript second violin part of Symphony No. 26 from the monastery of Herzogenburg in Lower Austria. An eighteenth-century hand has identified the traditional melodic formulas of plainsong liturgical drama as quoted by Haydn: "Evang[elist]" at the end of the third and fifth staves; "Christ[us]" at the beginning of the fifth staff; and "Jud[en]" over the third measure of the sixth staff.*

to the Renaissance; one of the best known of more recent versions is by François Couperin, who wrote for solo voice and continuo in the early eighteenth century). Haydn's theme, again presented in the oboe and second violin (with varied elaboration in the other parts), is one of these phrases, responsible for the nickname of the symphony.

It is not entirely unknown for an early Haydn symphony to end with a minuet movement. In this case, owing no doubt to the context, the minuet is one of rather severe character, though at least one monastic scribe, in the abbey at Melk, decided that a dance should have no part of this score and left it off the symphony entirely. Still, he found the music too attractive to discard entirely; he copied it for use in a different context. We are not accustomed to hearing symphonies end with minuets, but the rather somber colorations of this one, though softened by the charm of the Trio, seems to fit the penitential tone of the whole as well as any such movement might be expected to.

*The Seven Last Words of Our Saviour on the Cross* is the title of no fewer than three compositions by Haydn—an orchestral work, a string quartet, and an oratorio (not to mention a piano reduction of the orchestral work which he approved for publication). They all grew out of the first version, composed for orchestra in 1786 to fill an unusual


IN DOMINICA
PALMARUM.

E. Aſſi o Domini noſtri Jeſu Chriſti ſecundũ Matthæ um.

In illo tempo re : dixit Jeſus diſcipu lis ſu is. C. Sci tis, quia

poſt biduum Paſcha fi et : & fi li us hominis tradetur ut cruci figatur.

E. Tunc congrega ti ſunt principes ſacerdotum, & ſe ni ores popu li,

in atri um principis ſacerdotum qui dicebatur Ca iphas : & conſci li um

fe cerunt, ut Jeſum do lo tenerent & occi de rent. Dicebant au tem.

T. Non in di e feſto, ne forte tumultus fi e ret in po pu lo.

E. Cùm autem eſſet Jeſus in Betha ni a, in domo Simonis lepro ſi, ac-

cubit ad cum mu li er, habens a labaſtrum unguenti pre ti o ſi : & effu-

A

*First page of the Passion music from a 1761 edition of the traditional formulas. The singers are identified by the letters E (Evangelist), C (Christus), and T (Turba). The opening line is very similar to the "Evangelist" material in Haydn's theme, the phrase beginning after the letter C on the second line is close to the "Christus" material, and the seventh line, introduced by the letter T, is almost identical to the phrase identified as "Juden" in the Herzogenburg violin part.*

commission for an orchestral work to be performed in Cadiz, Spain, on Good Friday. The commission had an unusual stipulation, designed to suit the music to the special service held on that day. Haydn himself described the requirements in a memoir that he dictated in 1801:

> About fifteen years ago I was requested by a canon of Cadiz to compose instrumental music on *The Seven Last Words of Our Saviour on the Cross.* It was customary at the Cathedral of Cadiz to produce an oratorio every year during Lent, the effect of the performance being not a little enhanced by the following circumstances. The walls, windows, and pillars of the church were hung with black cloth, and only one large lamp hanging from the center of the roof broke the solemn darkness. At midday, the doors were closed and the ceremony began. After a short service the bishop ascended the pulpit, pronounced the first of the seven words (or sentences) and delivered a discourse thereon. This ended, he left the pulpit, and prostrated himself before the altar. The interval was filled with music. The bishop then in like manner pronounced the second word, then the third, and so on, the orchestra following on the conclusion of each discourse. My composition was subject to these conditions, and it was no easy task to compose seven adagios lasting ten minutes each, and to succeed one another without fatiguing the listeners; indeed, I found it quite impossible to confine myself to the appointed limits.

Haydn wrote to the bishop to ask if he could not in a few movements exceed the ten minute limit. So great was his fame that the bishop acquiesced at once and said that he would shorten his sermons instead.

Actually the ceremony took place not in the cathedral, but in an underground grotto called Santa Cuerva. A Spanish priest had the idea of commissioning music from Haydn and asked a friend who was in touch with the composer to explain in detail the nature of the ceremony and the way the music was to fit it. When Haydn agreed to compose the score, he was in the middle of an incredibly busy year, during which he had to conduct 125 operatic performances at Eszterháza and keep composing for many commissions (at least three of the *Paris* symphonies and a group of concertos for the King of Naples among them). *The Seven Last Words* came at the end of the year and was probably finished early in 1787.

Haydn expressed himself as satisfied with the way he solved the difficult problem of maintaining variety and interest through a series of seven slow movements, and over the years the score attracted considerable interest from connoisseurs, although—perhaps


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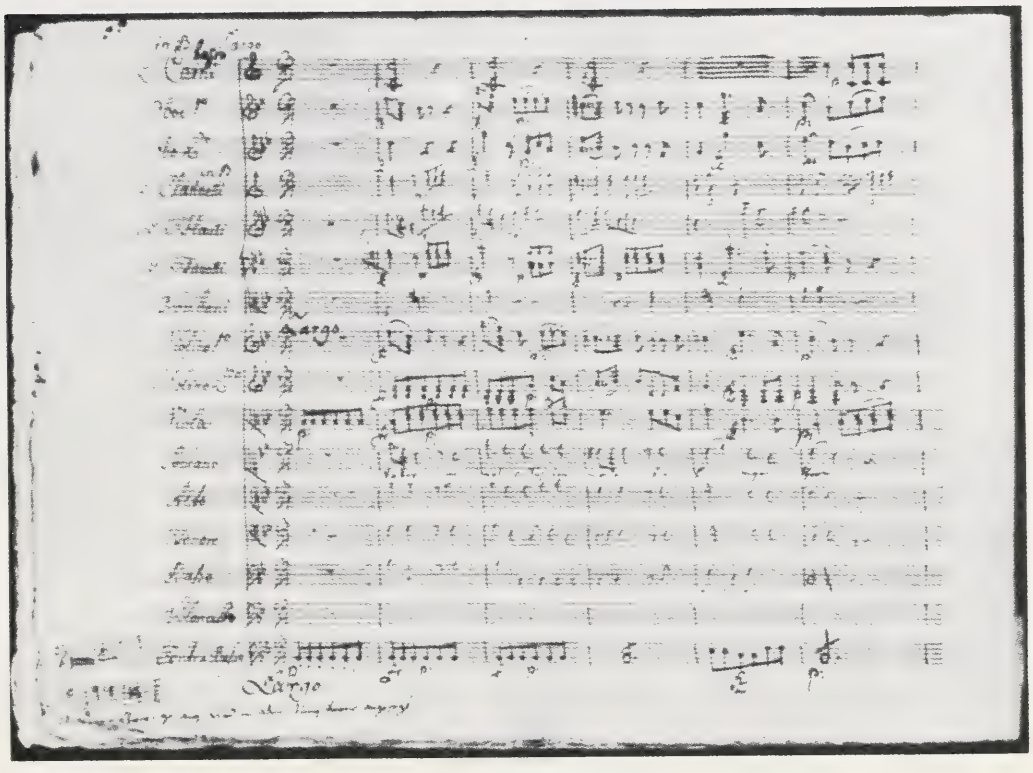
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inevitably—it did not attract the kind of popular attention that his symphonies or the two late oratorios did. Still, they were performed quite regularly all over Europe. Haydn himself oversaw the supervision of a manuscript copy for a performance in London in 1791 (the manuscript is now in the Pierpont Morgan Library in New York). And when returning from his last trip to London, late in 1795, he stopped for the night in the German border town of Passau where he chanced to hear an unusual arrangement of his score. The local chapel master, Joseph Friebert, had overlaid choral parts on the orchestral music and added words to make explicit the implied texts of the sonatas. Haydn expressed his satisfaction with the performance, but concerning the vocal parts he commented, "I think I could have written better." The seed was planted, and the idea was soon to grow to fruition.

Upon his return to Vienna he immediately began to create a vocal version of the *Seven Last Words* by adding his own vocal parts, to which his friend Baron Gottfried van Swieten wrote a German text, apparently an adaptation of the one used by Friebert. The final movement *("Earthquake")* was given a text drawn from K.W. Ramler's *Der Tod Jesu ("The Death of Jesus")*.

Actually, Haydn did much more than simply add vocal lines to his older piece. He expanded the scoring considerably, adding flute, clarinets, trombones. Then he preceded each sonata movement of the score except the fifth with a very simple, unaccompanied choral setting of the Biblical text (in German) and composed a new, extended introductory movement for wind band to preface the fifth sonata (perhaps to serve as a kind of overture to a second part in the event that a break or intermission was desired at performances). In order to accomplish this work, Haydn arranged to have Johann Elssler



*Opening of the first sonata of* The Seven Last Words *in the manuscript that Haydn used to create the vocal version. Most of the page (staves 1-3, 6, 8-10, and 16) were copied in the fine professional hand of Johann Elssler, who left room for Haydn to add the vocal parts as well as clarinets, flutes, and trombones (staves 4, 5, and 7).*

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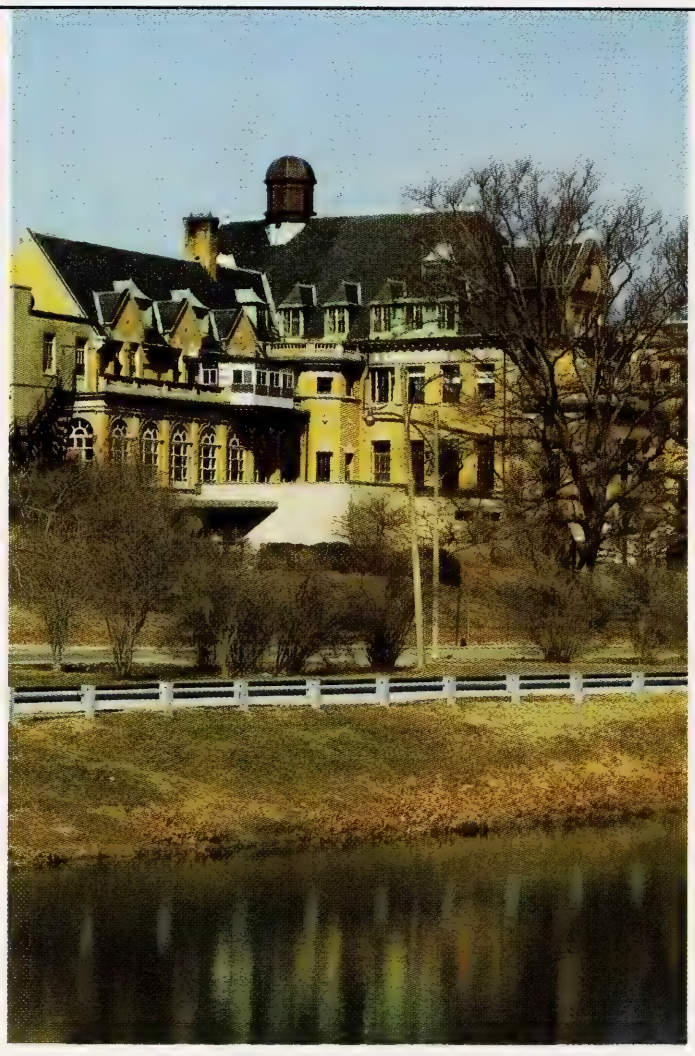

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write out a fair copy of the score, leaving space for the voices and instruments to be added. The original manuscript shows very clearly the professional copyist's beautiful hand and the composer's insertions of new material.

The text of the vocal version (except of course for the Biblical passages set in the unaccompanied introductions) is fairly typical religious libretto material for the period, emphasizing personal emotional reactions to the events of the Crucifixion. Of course, since the text was created afterwards and added to Haydn's music (as opposed to the normal course, in which Haydn received a completed libretto and set it directly), it does not follow the poetic forms we might otherwise expect.

The original texts to which Haydn composed his orchestral music—the traditional "Seven Last Words"—are not single words but rather sayings of Jesus spoken on the cross and gathered in the four gospels, no one of which contains them all. Probably the grouping together of these sayings is in some way connected with the symbolic significance of the number seven. The traditional Seven Words are:

Father, forgive them, for they know not what they do.
—*St. Luke* 23:34

Verily I say to thee, this day thou shalt be with me in paradise.
—*St. Luke* 23:43

Woman, behold thy son; and thou, behold thy mother.
—*St. John* 19:26

My God, my God, why hast thou forsaken me?
—*St. Mark* 15:34; *St. Matthew* 27:46

I thirst.
—*St. John* 19:28

It is finished.
—*St. John* 19:30

Father, into thy hands I commend my spirit.
—*St. Luke* 23:46


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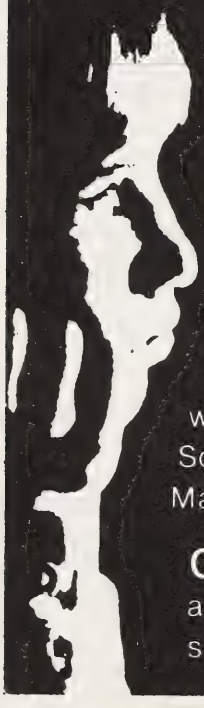
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Haydn employed all the devices of variety possible within the prescriptions of the commission: key, mode, meter, scoring, and even the level of movement (within limits). Only at the very end—the *Earthquake*—does he write really fast music (and it is very loud, too, representing perhaps the first time in the history of music that a composer used the dynamic marking *fff*). In the slow movements he attempts to seize the character of each movement through all the devices that make music "expressive" as well as traditional elements of musical symbolism. The addition of the vocal parts, though, gave him another resource for varied sonority and formal articulation. Not surprisingly, the oratorio version turned out to be a key to the work for many people, a way to enter a musical composition that made severe demands on their attention and powers of memory. The oratorio was published early on and remained for a long time the most popular of the several versions. (Of course the fact that the orchestral score of the original version remained unpublished until the 1950s may have had something to do with its neglect; and Haydn had never really intended the string quartet arrangement to be anything other than a makeshift, to allow musicians to perform the music if they did not have the full orchestral resources available.) Today the situation is very different. Since publication of the orchestral score, the original version has been performed and recorded with some frequency, while Haydn's last version—and most commercially successful in his own day—is rarely heard. But it deserves to take its place in the Haydn canon (even if, in the end, we may choose to prefer the purely orchestral piece) as a moving musical commentary on those powerfully evocative images from the Crucifixion story as depicted by a composer whose work overflowed with musical images of the greatest warmth and color.

—Steven Ledbetter

Texts for Haydn's *Seven Last Words* begin on page 36.

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## *INTRODUZIONE*

### *NO. 1*

*Vater, vergib ihnen, denn sie wissen nicht, was sie tun.*
Vater im Himmel, o sieh hernieder
vom ewigen Thron!
Vater der Liebe, dein Eingeborner,
er fleht für Sünder,
für deine Kinder, erhöre den Sohn!
Ach, wir sind tief gefallen,
wir sündigten schwer;
doch allen zum Heil, uns allen,
floss deines Sohnes Blut.
Das Blut des Lamms schreit nicht um
Rach';
es tilgt die Sünden.
Vater der Liebe, lass uns Gnade finden,
erhöre den Sohn!

*Father, forgive them, for they know not what they do.*
Father in Heaven, o look down
from your eternal throne.
Father of Love, your only-begotten son
pleads for sinners,
for thy children, hear thy son!
Ah, we have fallen far,
we have sinned greatly;
but for the salvation of us all
thy son's blood flowed.
The blood of the Lamb does not cry for
vengeance;
it cancels sin.
Father of Love, let us find grace,
hear thy son!

### *NO. 2*

*Fürwahr, ich sag es dir: Heute wirst du bei mir im Paradiese sein.*
Ganz Erbarmen, Gnad' und Liebe,
bist du Mittler, Gotteslamm.
Kaum ruft jener reuig auf zu dir:
Wenn du kommest in dein Reich, ach,
so denke mein!
so versprichst du ihm voll Milde:
Heut wirst du bei mir im Paradiese
sein.
Ganz Erbarmen, Gnad' und Liebe,
bist du Mittler, Gotteslamm.
Herr und Gott! Blick auf uns!
Sieh an deines Kreuzes Fusse
unsre wahre Reu' und Busse!
Sieh, o Vater, unsre Reue!
Herr und Gott! Blick auf uns!
Gib uns auch zur letzten Stunde
Jenen Trost aus deinem Munde:
Heut wirst du bei mir im Paradiese
sein.

*Verily, I say to thee: This day shalt thou be with me in paradise.*
All mercy, grace, and love
art thou, intercessor, Lamb of God.
No sooner does a penitent cry to thee:
"When you come into your kingdom, oh,
think of me!"
than you promise him, full of gentleness,
"Today shalt thou be with me in
paradise."
All mercy, grace, and love
art thou, intercessor, Lamb of God.
Lord God! Look upon us.
Behold at the foot of thy cross
our true repentance!
Behold, o Father, our repentance!
Lord God! Look upon us.
Give us, too, at our last hour,
the same consolation from thy lips:
Today shalt thou be with me in
paradise.

*NO. 3*

*Frau, hier siehe deinen Sohn, und du, siehe deine Mutter!*
Mutter Jesu, die du trostlos,
weinend, seufzend bei dem Kreuze standst
und die Qualen seines Leidens
in der Stund des bittern Scheidens
siebenfach in dir empfandst.
Kaum mehr fähig, dich zu fassen,
und doch standhaft und gelassen,
nimmst als Sohn den treuen Jünger
und mit ihm auch uns als Kinder an.
Mutter Jesu, o du Zuflucht aller Sünder,
hör das Flehen deiner Kinder.
Hör! Hör!
O du Zuflucht aller Sünder,
steh uns bei im letzten Streit,
Mutter voll der Zärtlichkeit,
o steh uns allen bei!
Wenn wir mit dem Tode ringen
und aus dem beklemmten Herzen
unsre Seufzer zu dir dringen,
lass uns, Mutter, da nicht unterliegen!
Hilf uns dann den Feind besiegen!
Und steh uns bei im letzten Streit!
Wenn wir mit dem Tode ringen,
o da zeige dich als Mutter
und empfehl uns deinem Sohn,
o Mutter!

*Woman, behold thy son; and thou, behold thy mother.*
Mother of Jesus, inconsolable,
weeping, sighing, you stood by the cross,
and the torments of his suffering,
in the hour of bitter parting
sevenfold have you felt them.
Scarcely able to control yourself,
yet steadfast and reserved,
you take the faithful disciple as son,
and with him, us as your children.
Mother of Jesus, o refuge of all sinners,
hear the prayers of your children.
Hear! Hear!
O refuge of all sinners,
stand by us in the last battle,
mother, full of tenderness,
stand by us all.
When we wrestle with death
and from our anxious hearts
our sighs reach you,
then, o mother, do not let us be undone!
Help us conquer the foe!
and stand by us in the last battle!
When we wrestle with death,
then show yourself as a mother
and recommend us to your son,
o mother!

*NO. 4*

*Mein Gott, mein Gott, warum hast du mich verlassen?*
Warum hast du mich verlassen?
Wer sieht hier der Gottheit Spur?
Wer? Wer?
Wer kann fassen dies Geheimnis?
O Gott der Kraft,
O Gott der Macht und Stärke,
wir sind deiner Hände Werke,
und deine Lieb, o Herr, hat uns erlöst.
O Herr, wir danken dir von Herzen,
Unserwegen littst du Schmerzen,
Spott, Verlassung, Angst und Pein.
Herr, wer sollte dich nicht lieben,
dich mit Sünden noch betrüben?
Wer kann deine Huld verkennen?
Nein, nichts soll uns von dir trennen,
allhier und dort in Ewigkeit.

*My God, my God, why hast thou forsaken me?*
Why have you betrayed me?
Who sees here any trace of divinity?
Who? Who?
Who can grasp this mystery?
O God of power,
O God of might and strength,
we are the works of your hands,
and thy love, O Lord, has redeemed us.
O Lord, we thank thee with all our hearts,
that for us you suffered pains,
mockery, denial, anguish, and torment.
Lord, who would not love thee,
who would yet sadden you with his sins?
Who can mistake your grace?
No, nothing shall divide us from you,
whether here or through eternity.

**Please turn the page quietly.**

*NO. 5*

Jesus rufet: *Ach, mich dürstet!*
Hemmt nun die Rache,
stillt eure Wut!
Menschen, lasset Mitleid euch
erweichen,
hemmt nun die Rache,
ruft Erbarmung in das Herz!
Jesus rufet: Ach, mich dürstet!
Ihm reicht man Wein,
den man mit Galle mischet.
So labt man ihn.
Kann Grausamkeit noch weiter gehn!
Nun kann er nicht mehr fassen
den Schmerz, der ihn allmächtig drückt,
nun kann er nicht mehr fassen
den Schmerz, der Wohltun war.

Jesus calls, "*I thirst*!"
Restrain your vengeance,
curb your wrath!
All ye people, let yourselves yield
to compassion,
restrain your vengeance,
summon mercy to your hearts!
Jesus calls, "I thirst!"
He is given wine
mixed with gall.
Thus do they comfort him.
Can horror go further than this!
No longer can he grasp
the pain that seizes him mightily,
no longer can he grasp
the pain that was a benefaction.

*NO. 6*

*Es ist vollbracht.*
Es ist vollbracht!
An das Opferholz geheftet,
hanget Jesus in der Nacht;
und dann ruft er laut:
Es ist vollbracht!
Was uns jenes Holz geschadet,
wird durch dieses gut gemacht.
Weh euch Bösen, weh euch Blinden,
weh euch allen, die ihr Sünden
immer häuft auf Sünden!
Menschen, denket nach!
Werdet ihr Erbarmung finden,
wenn er kommt in seiner Herrlichkeit
und seiner Macht?
Rett uns, Mittler, vom Verderben!
Höre, Gottmensch, unser Schrein!
Lass dein Leiden und dein Sterben
Nicht an uns verloren sein.
Lass uns einst den Himmel erben,
und mit dir uns ewig freun.

*It is finished.*
It is finished!
Nailed to the sacrificial wood,
Jesus hangs in the night;
and then he cries aloud:
It is finished!
However that wood has injured us
becomes a blessing through this.
Woe to ye, evil and blind,
woe to you all who continue
to heap sin upon sin!
All ye people, consider!
Will you obtain mercy
when he comes in his splendor
and his might?
Save us, Redeemer, from destruction!
Hear our cries, O God-Man!
Let your sufferings and your death
not be lost on us.
May we inherit heaven
and rejoice eternally with thee.

*NO. 7*

*Vater, in deine Hände empfehle ich meinen Geist.*
In deine Händ', o Herr, empfehl ich
meinen Geist.
Nun steigt sein Leiden höher nicht,
nun triumphiert er laut und spricht:
Nimm, Vater, meine Seele,
dir empfehl ich meinen Geist.

*Father, into Thy hands I commend my spirit.*
Into thy hands, o Lord, I commend
my spirit.
Now his sufferings will increase no more,
now he triumphs and speaks:
"Take, o Father, my soul,
to you I commend my spirit."

Und dann neigt er sein Haupt und stirbt.
Vom ewigen Verderben hat uns sein
Blut errettet;
Aus Liebe für uns Menschen,
aus Liebe starb er den Tod der Sünder.
Du gabst uns neues Leben;
was können wir dir geben?
Zu deinen Füssen liegen wir,
o Jesu, tief gerührt;
nimm unswer Herz als Opfer an!

And he bows his head and dies.
From eternal destruction his
blood has saved us;
Out of love for us,
out of love he died a sinner's death.
You gave us new life;
what can we give you?
At thy feet we lie,
o Jesus, deeply touched;
take our hearts as sacrifice!

*IL TERREMOTO (THE EARTHQUAKE)*

Er ist nicht mehr.
Der Erde Tiefen schallen wider:
Er ist nicht mehr.
Erzittre, Golgotha, erzittre!
Er starb auf deinen Höhen.
O Sonne, fleuch
und leuchte diesem Tage nicht!
Zerreisse, Land, worauf die Mörder
stehen,
Ihr Gräber, tut euch auf,
ihr Väter, steigt ans Licht!
Das Erdreich, das euch deckt,
ist ganz mit Blut befleckt.

"He is no more."
The depths of the earth reecho it:
"He is no more."
Tremble, Golgotha, tremble!
He died on your heights.
O Sun, flee,
and do not shine upon this day!
Split open, soil, upon which the
murderers stand,
Graves, open wide,
ye fathers, ascend to the light!
The terrestrial ball that covers you
is utterly stained with blood.

—Translation by S.L.



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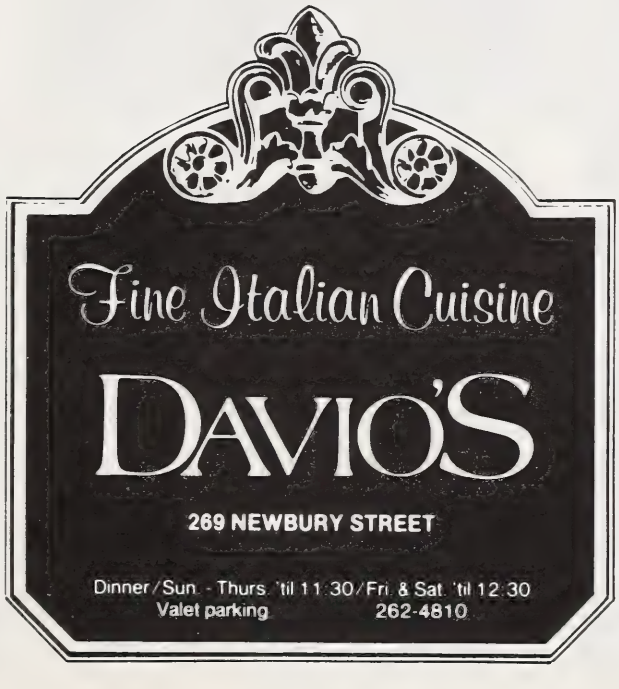
Books on Haydn are either very large or very small. The best short introduction is Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback); at the opposite end of the scale is the mammoth five-volume study by H.C. Robbins Landon, *Haydn: Chronology and Works* (Indiana). Symphony No. 26 and *Il ritorno di Tobia* are discussed especially in vol. II; *The Seven Last Words* in all its various transformations keeps popping up in vols. II, III, IV, and V! A highly recommended though much more technically detailed book has just appeared as *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn in Washington, D.C., at which most of the burning issues of Haydn research were at least aired if not entirely resolved. And no consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback).

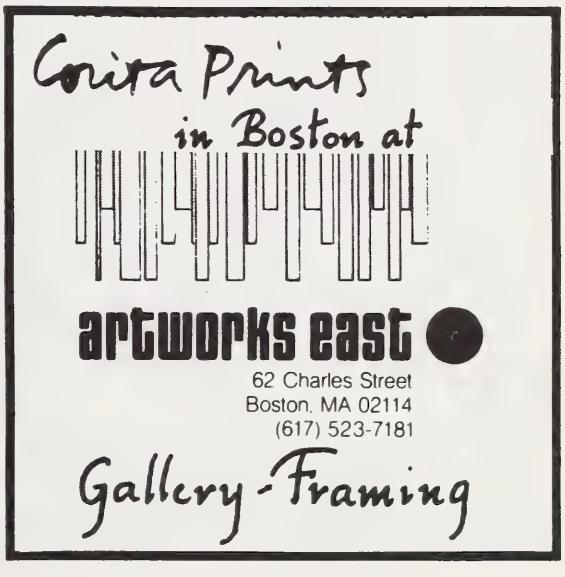
Antal Dorati's many Haydn recordings include a complete version of *Il ritorno di Tobia* with the Royal Philharmonic Orchestra and soloists Barbara Hendricks, Linda Zoghby, Della Jones, Philip Langridge, and Benjamin Luxon (London).

Dorati has also recorded the Symphony No. 26 as part of his massive series including all of the Haydn symphonies with the Philharmonia Hungarica. The *Lamentatione* is part of the six-record set containing the symphonies numbered 20 to 35, supplemented with splendidly full and informative liner notes from H.C. Robbins Landon. The only other recording currently available is that of Leslie Jones with the Little Orchestra of London (Nonesuch, coupled with symphonies 12 and 83); it is rather rough-and-ready, but has the advantage of being available as a single.

Oddly enough, there are no currently available recordings of the vocal version of *The Seven Last Words*, though perhaps an import has eluded me. The only version known to me is Hermann Scherchen's 1962 recording with the Vienna State Opera Orchestra, the Vienna Academy Chorus, and soloists Virginia Babikian, Ina Dressel, Eunice Alberts, John van Kesteren, and Otto Wiener on the Music Guild line of Westminster, but it has been unavailable for some time, though a remainder outlet might turn up the occasional copy.

—S.L.

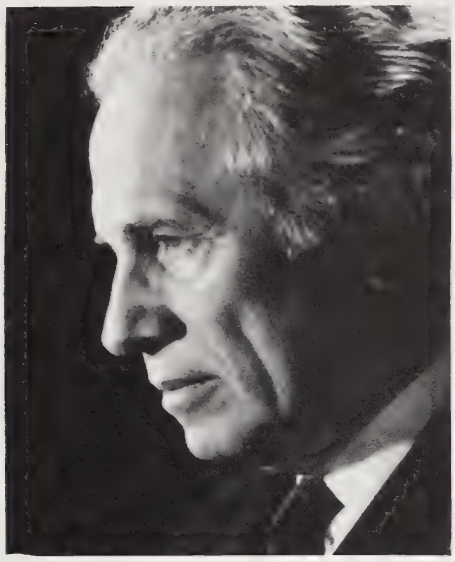
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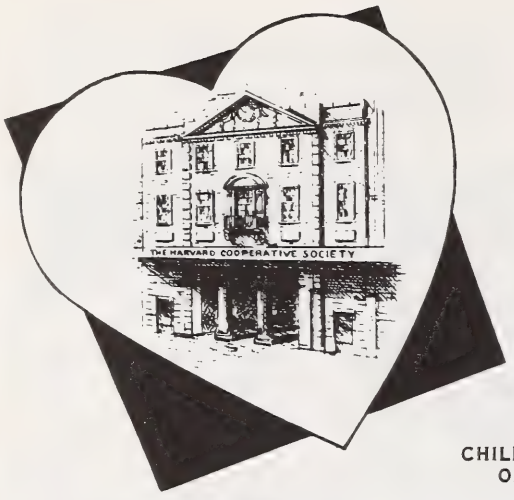
## Antal Dorati



Antal Dorati is Conductor Laureate of the Detroit Symphony Orchestra, of which he was music director from 1977 to 1981. During his long and distinguished career he has appeared with virtually every major orchestra. Born in Budapest, Mr. Dorati trained as a composer, cellist, pianist, and conductor in that city's Academy of Music. He was immediately named coach and, soon after, conductor of the Royal Opera House in Budapest. From 1934 to 1941 he was music director of the Ballet Russe de Monte Carlo and, subsequently, of the American Ballet Theatre. He left ABT in 1945 to organize the Dallas Symphony Orchestra, and following his success there he became music director of the Minneapolis Symphony. His principal appointments since then have included the chief conductorships of the BBC Symphony, the Stockholm Philharmonic, and the Royal Philharmonic, and the music directorship of the National Symphony Orchestra in Washington, D.C. Mr. Dorati was named Conductor Laureate of the Royal Philharmonic in July 1978, and he continued his affiliation with the National Symphony as principal guest conductor through the spring of 1981.

In 1977, Mr. Dorati instituted a series of annual mid-season festivals in Detroit dedicated to one composer or group of composers. Beethoven was the first, followed by a "Schubert and Vienna" festival in 1978 and an International Brahms Festival in 1980. The Beethoven Festival resulted in a nine-part television series, released nationwide on 160 public television affiliates and nominated for an Emmy. Mr. Dorati's recordings with the Detroit Symphony have also been particularly successful, and he led that orchestra on its first tour of Europe in the fall of 1979. Mr. Dorati is a highly regarded specialist in the music of Franz Joseph Haydn, having recorded all of that composer's symphonies as well as numerous operas and other works. These are his first performances with the Boston Symphony in more than a decade: he appeared here in 1958, and at Tanglewood in 1970.

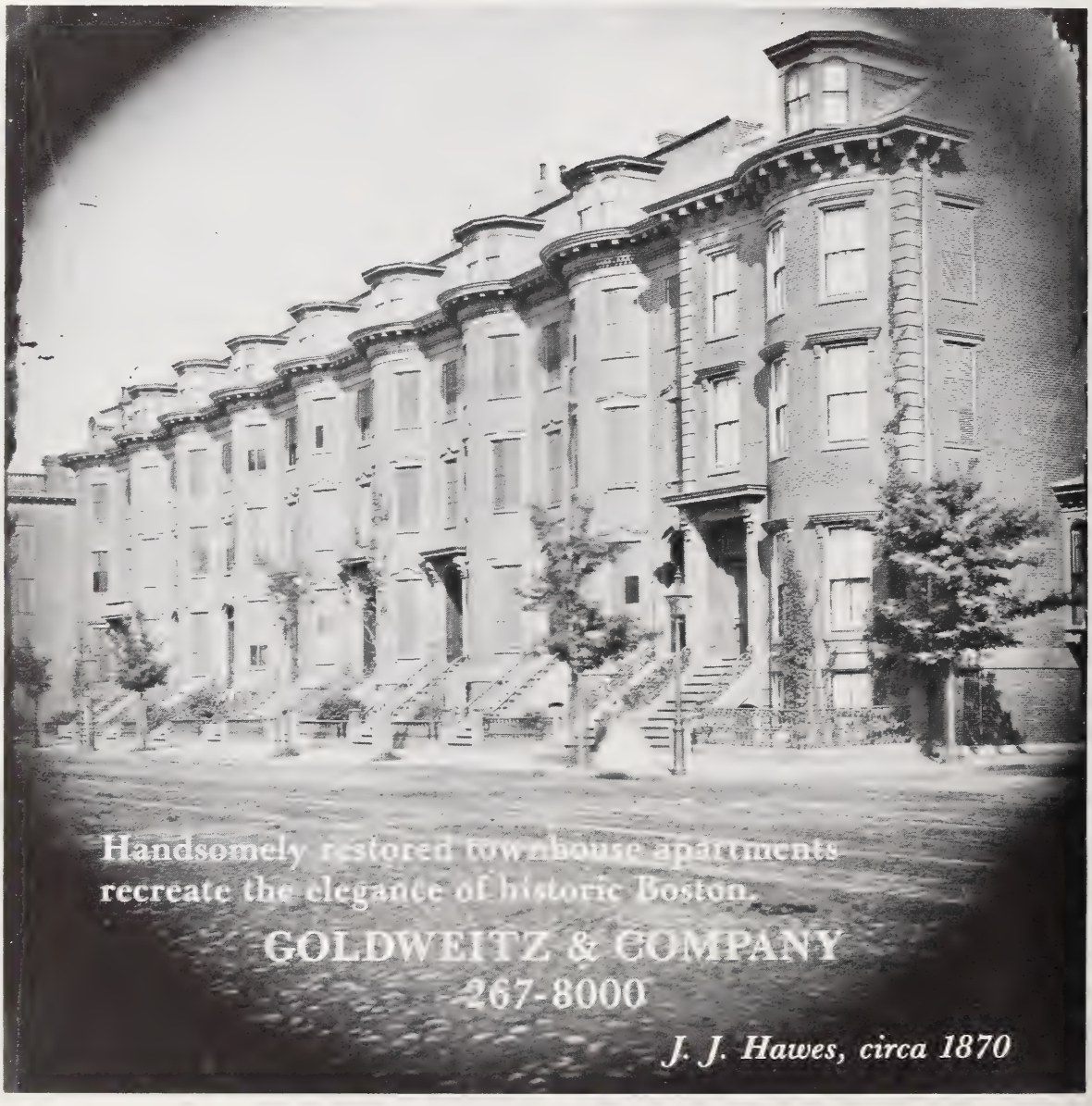



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## Linda Zoghby



Soprano Linda Zoghby is equally at home in opera, recital, and performance with orchestra. Since coming to prominence in 1972, when she was chosen a member of the Wolf Trap company and won first place in the Young Artists Award competition of the National Association of Teachers of Singing, she has appeared at Carnegie Hall, the Metropolitan Opera, the Kennedy Center, and the White House. Recent seasons have included her Glyndebourne debut as Mimi in *La bohème,* appearances with the Houston Grand Opera in *Faust* and *Don Giovanni,* and frequent performances and recordings with conductor Antal Dorati, among them Haydn's oratorio *Il ritorno di Tobia* and opera *L'isola disabitata.* She has also appeared with the San Francisco Symphony, the Indianapolis Symphony, the Israel Philharmonic, and the Royal Philharmonic, and she made her Hawaii State Opera Theatre debut as Donna Elvira in *Don Giovanni.* Recent career highlights have included an *Orfeo ed Euridice* with Marilyn Horne in Ottawa and at Carnegie Hall, a first season at the Metropolitan Opera, Beethoven's Ninth with the Detroit Symphony in Detroit, at Carnegie Hall, and at the Kennedy Center, and Honegger's *Le Roi David* with the Handel & Haydn Society in Boston. These are Ms. Zoghby's first appearances with the Boston Symphony Orchestra.

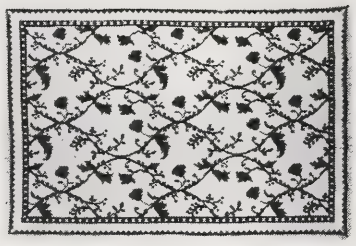





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## Sarah Walker



Mezzo-soprano Sarah Walker's varied repertory includes works by British, German, French, and Italian composers, Russian, Spanish, Czech, Norwegian, and Hungarian music in the original languages, and music ranging from the Baroque to the avant-garde. Operatic appearances have included Glyndebourne, English National Opera, Covent Garden, the Vienna State Opera, and the Lyric Opera of Chicago. As a concert artist, Ms. Walker is in constant demand throughout the world: her engagements have included Bach in Germany with the late Karl Richter, Verdi in Stockholm with Antal Dorati, Mahler at the Promenade Concerts in London with Sir Colin Davis, and Handel at La Scala with Sir Charles Mackerras. She has toured Europe with ensembles such as the English Chamber Orchestra, the London Sinfonietta, the BBC Symphony, and the Academy of St. Martin-in-the-Fields. Ms. Walker has numerous recordings to her credit, including two recital albums, one of gypsy and folk music by Brahms and Dvořák, the other a collection of Schumann Lieder. She is scheduled to record the complete songs of Fauré, and other recordings include Henze's *Voices* with the London Sinfonietta conducted by the composer for Decca and Verdi's *La traviata* with Muti, Scotto, Kraus, Bruson, and the Philharmonia Orchestra for EMI. These are Ms. Walker's first appearances with the Boston Symphony Orchestra in Symphony Hall; she sang Beethoven's Ninth with the orchestra during the BSO's European tour in November 1981 under the direction of Seiji Ozawa.

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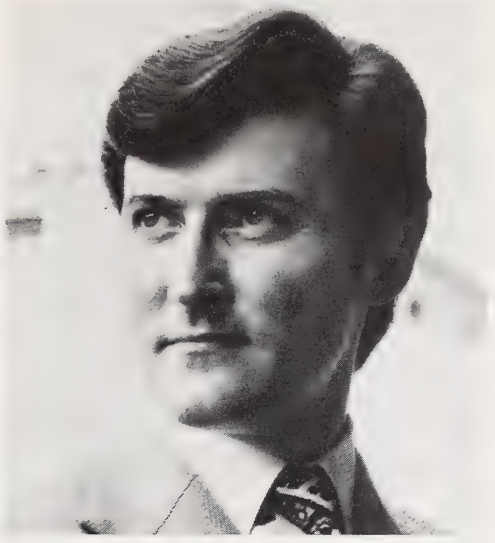
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## Claes H. Ahnsjö



Born in Stockholm, tenor Claes-Haakan Ahnsjö planned originally to become a teacher and took his school examination for that purpose in 1963, but in 1966 he began to study voice at the High School of Music. He made his operatic debut in 1969 singing Tamino in *Die Zauberflöte* with the Stockholm Opera, and he has since been acclaimed with leading opera companies in a large and varied repertory. As a regular member of the Munich State Opera he has performed Mozart, Puccini, Rossini, Wagner, Beethoven, and Henze. Under the direction of Gunther Rennart, he has sung Tom Rakewell in Stavinsky's *The Rake's Progress* for Munich television, and he has been heard in Cologne in a Mozart opera cycle directed by Jean-Pierre Ponnelle. Munich performances have also included the role of Alea in Janáček's *Totenhaus* under Rafael Kubelik and the role of Fenton in *Falstaff* during the Munich Festival. Mr. Ahnsjö made his U.S. operatic debut in September 1976 in the San Francisco Opera production of Massenet's *Thais,* and he was a guest artist with Antal Dorati and the National Symphony during that orchestra's Haydn Festival at the Kennedy Center. These are his first appearances with the Boston Symphony Orchestra.


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## Wolfgang Lenz



Born in Bonn, Germany, bass Wolfgang Lenz holds a degree in economics and began his musical training at the Munich Hochschule, later studying with Tito Gobbi in Rome. He has sung in Germany and throughout Europe, and he has several television productions and operatic recordings to his credit. In 1980, Mr. Lenz participated in a concert tour with the Israel Philharmonic under the direction of Antal Dorati, and he made his United States debut last year with Mr. Dorati and the Detroit Symphony Orchestra. His varied operatic repertory includes Pizarro in *Fidelio,* Arkel in Debussy's *Pelléas et Mélisande,* Mephistopheles in *Faust,* Don Giovanni, Verdi roles such as Ramfis in *Aida,* the title role of *Attila,* and King Phillip in *Don Carlo,* the *Walküre* Wotan, and Kaspar in Weber's *Freischütz.* These are his first appearances with the Boston Symphony Orchestra.


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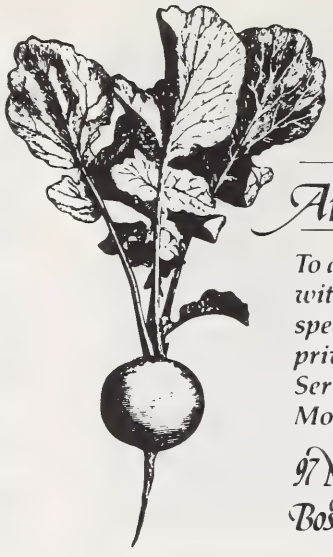
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## Lorna Cooke deVaron



Lorna Cooke deVaron, a graduate of Wellesley College, received her M.A. in Music at Radcliffe College, where she was assistant conductor of the Radcliffe Choral Society under G. Wallace Woodworth. In 1945 she was appointed assistant professor of music at Bryn Mawr College. She came to the New England Conservatory in 1947 and joined the faculty of the Berkshire Music Center at Tanglewood in 1953 after having studied choral conducting there with Robert Shaw. At Tanglewood she taught choral conducting and repertoire, and she prepared the Festival Chorus for concerts with the Boston Symphony Orchestra.

As director of the Choral Department at the conservatory, Ms. deVaron teaches a graduate program in choral conducting, and she conducts both the Conservatory Chamber Singers and the New England Conservatory Chorus, which she regularly prepares for its annual performances with the Boston Symphony Orchestra. Under her direction and in collaboration with many world-famous conductors, recordings by the chorus have won the Grand Prix du Disque and awards from the National Academy of Recording Arts and Sciences. After successfully leading the chorus on tours of Spain and the Soviet Union in 1966, Ms. deVaron received the City of Boston Medal for Distinguished Achievement as the first American woman ever to have conducted a mixed ensemble in Europe. Since then, she has conducted the chorus in tours throughout Europe, the United States, and Israel.

Ms. deVaron was awarded the Radcliffe College Graduate Society Medal in 1972 and the Wellesley College Award of Distinction in 1978. In 1977 and 1979 she was one of the guest conductors at the Zimriya Festival of Choruses in Israel; while there, she taught choral conducting workshops at the University of Jerusalem and received the Israeli Government Medal. She and the New England Conservatory Chorus have also given concerts in Israel as part of the State of Israel's thirtieth-anniversary celebrations in 1981.


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## New England Conservatory Chorus

1982 marks the thirtieth consecutive year in which the New England Conservatory Chorus is performing in concert with the Boston Symphony Orchestra. Founded in 1947 by director Lorna Cooke deVaron, the chorus was established to provide professional training for future singers, music educators, and conductors, and has, in the thirty-five years since, become one of the country's most distinguished choral ensembles. The chorus has made seventeen recordings with the Boston Symphony for the RCA and Deutsche Grammophon labels. Among their recent recordings are Berlioz's *Romeo and Juliet,* which won the Grand Prix du Disque, and Paul Chihara's *Missa brevis,* which was recorded by CRI. In addition, the chorus has been awarded six other Grand Prix du Disques, as well as many nominations for awards from the Academy of Recording Arts and Sciences.

The New England Conservatory Chorus has made extensive tours of the United States, the Soviet Union, and Europe, and it has performed under such distinguished conductors as Seiji Ozawa, Sir Colin Davis, Charles Munch, Erich Leinsdorf, Leonard Bernstein, Aaron Copland, Robert Shaw, Nadia Boulanger, and Claudio Abbado. In the summer of 1978, Lorna Cooke deVaron and the New England Conservatory Chorus were invited by the Israeli government to participate in Israel's thirtieth-anniversary festivities. While in Israel the chorus made a sixteen-day tour of the country with major concerts in Jerusalem, Tel Aviv, and Caesarea. Recent Boston Symphony appearances have included Holst's *The Planets* under the direction of Seiji Ozawa and recorded for Philips, and John Knowles Paine's Mass in D under the direction of Gunther Schuller last season. This fall, the chorus took a principal part in a much-acclaimed Stravinsky Centennial Celebration at the New England Conservatory.

John W. Hugo, associate conductor of the New England Conservatory Chorus, assisted in preparing the chorus for this week's performances of the Haydn *Seven Last Words.*

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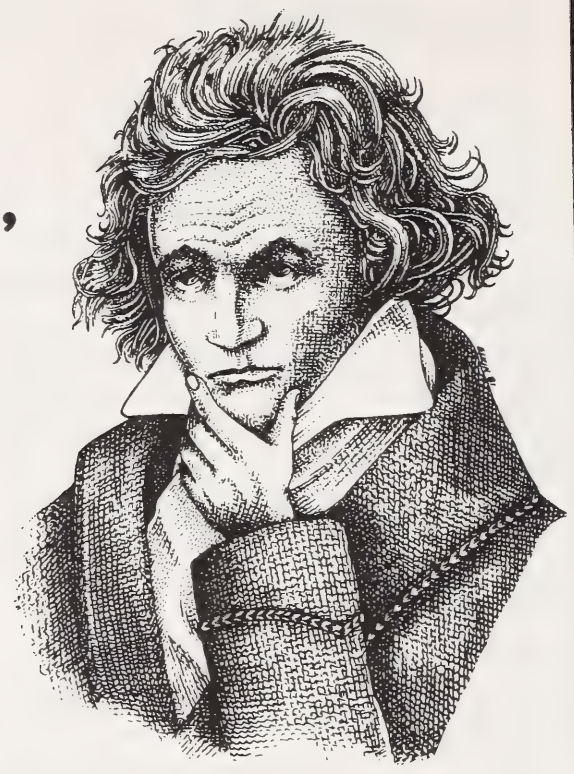
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Friday, 9 April—2-3:50
Saturday, 10 April—8-9:50

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- Overture to *L'isola disabitata*
- Symphony No. 83, *The Hen*
- Piano Concerto in D

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- Symphony No. 82, *The Bear*

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Wednesday, 14 April at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.

Thursday, 15 April—8-9:30
Thursday '10' series
Friday, 16 April—2-3:30
Saturday, 17 April—8-9:30

SEIJI OZAWA conducting

Stravinsky
- *Oedipus Rex*
- Symphony of Psalms

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KENNETH RIEGEL, tenor
JOHN CHEEK, bass-baritone
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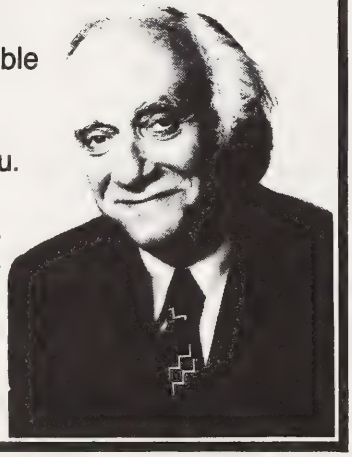
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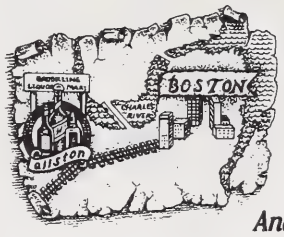
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Sheila Fiekowsky, violin
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Bernard Kadinoff, viola
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HAYDN — *The Seven Last Words of Our Saviour on the Cross* (selections)
Sonata III: Grave
Sonata IV: Largo
Sonata VI: Lento

HAYDN — String Quartet in D, Opus 76, No. 5
Allegretto
Largo. Cantabile e mesto
Menuetto: Allegro
Finale: Presto

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**Joseph Haydn**
*The Seven Last Words of Our Saviour on the Cross* (selections)
String Quartet in D, Opus 76, No. 5

Haydn was proud of his orchestral *Seven Last Words,* composed on a commission for music to be used in a special Good Friday service in Cadiz, Spain, and which featured short homilies on each of the seven "words" or sayings spoken by Jesus on the cross followed by a period of meditation in which a slow orchestral movement was played. He felt, justifiably, that he had solved a very difficult compositional problem in producing a string of seven consecutive movements in slow tempos (plus an introduction and, at the end, a musical "earthquake," the only really fast music in the score), while producing enough variety of meter, key, orchestral color, and pace to retain the attention of the listener. Soon after the completion of the work, he oversaw the publication of the orchestral parts (no full score was published until the 1950s!). In order to make this music more widely performable, he himself arranged the entire hour-long score for string quartet, which could of course be played by churches that could not mount the full orchestral work, as well as in private performances at home. The arrangement, then, was a purely practical one, but it remained for many years the form in which *The Seven Last Words* was most frequently encountered. The string quartet version naturally lacks the coloristic variety of a full orchestra, but it retains the essence of the score in pure four-part writing.

In the orchestral score, Haydn set the Latin text from the Vulgate for each of the seven "words" to the opening melodic idea of the seven respective sonatas. (These melodic settings, interestingly enough, do not always correspond to the German texts applied later when Haydn converted the entire work to an oratorio, which you will hear later this evening.) Beyond that opening phrase, the musical character of each movement grew from the composer's emotional and artistic response to the dramatic situation. Sonata III treats the words *"Woman, behold thy son; and thou, behold thy mother,"* as Jesus delegates the responsibility for care of his mother Mary to the disciple John. The notion of a mother's love suggests the use of one of Haydn's favorite bright keys, E major, and a mood of dulcet lyricism. Sonata IV is from a much darker world altogether; Haydn's reaction to *"Father, father, why hast thou forsaken me?"* suggests a treatment in which the first violin is frequently presented alone—"forsaken" by the rest of the ensemble. Sonata VI, *"It is finished,"* is perhaps the most dramatic and expressive of all the movements in the work. Haydn remembered it with special affection and even used the opening phrase and its Latin tag *"Consummatum est"* as a kind of joke on his advancing age when signing the autograph book of the violinist Clement (for whom Beethoven later wrote his concerto).

Haydn's last complete set of string quartets (which were normally produced in batches of six) was the brilliant series composed apparently in 1796 and 1797 for Count Joseph Erdödy. They were published by the Viennese firm of Artaria in 1799 and the English firm of Longman, Clementi, & Co. later the same year. Artaria brought them out in two groups of three quartets as Opus 75 and Opus 76; Longman also published the set in two groups of three quartets each, but called the whole Opus 76 (the number by which the series is universally known today), with the last three quartets belonging to "Book 2d." (This is one of the simpler and more easily straightened out confusions in Haydn opus numbers, which seem often to have been assigned by the publishers at the roulette wheel.)

They were hailed at once by such as the English music historian Charles Burney who wrote to Haydn that he found them "full of invention, fire, good taste, and new effects." Like many other musicians of his day, he marveled at the seemingly endless flow of ideas from the fertile mine of a sixty-five year old composer who showed not the faintest sign of running out of fresh inspiration. Burney's judgment has never been questioned, and the Opus 76 quartets have always ranked high in popularity in the composer's large output (we now know that he did not write all of the eighty-three quartets that have traditionally been attributed to him, but there are certainly more than sixty original works). Though they did not mark the end of his path (he was still to write the two quartets of Opus 77 in 1799 and the unfinished third work of the group, published as Opus 103), they have remained in performance and study as high water marks of the string quartet repertory.

These late quartets, like the "London" symphonies, were composed for the new concert situation in which performers played not for their own pleasure or that of a small, aristocratic audience, but rather for a larger public that paid for the privilege of hearing the music. The result is a bolder gesture and broader scope, designed to project in the more spacious realm of the concert hall. At the same time Haydn continued to mine the vein of new harmonic discoveries evident in some of the late symphonies, and he naturally continued to exercise those qualities of musical wit of which he was so preeminently the master.

The D major quartet begins, rather unexpectedly, with a variation movement in a not particularly fast tempo, opening and closing with sections in D major contrasted with a minor-mode middle section. The brevity and unusually light weight of this opening movement throws special weight onto the Largo that follows. Indeed, so profoundly expressive is this slow movement that Opus 76, No. 5, has often been referred to by string quartet players as "the quartet with the Largo." This Largo, almost as long as the other three movements together, is in the unusually bright key of F-sharp major; its descriptive adjectives *Cantabile e mesto* simply mean "songlike and sad," though it seems, on the whole, more pensive than lugubrious, especially after the wide-ranging modulations of the development, which hint finally at a resolution in the minor mode. The restatement, once again in F-sharp major, comes as a ray of sunshine that carries through to the very end of the movement. The menuetto is fast and lively enough to be approaching the character of a scherzo, and Haydn's rhythmic games—two-beat figures overlapping a meter of three beats to the measure—add to the fun. The Trio is somewhat bizarre, oddly built of minor-mode scales and cadences.

The finale is one of those purely Haydnesque jokes: it begins with what could well be its last two chords, followed by a rest. The chords are repeated. Another rest. Now they are stated furiously three times in a row, as if the musicians cannot understand why this *ending* gesture has not *begun* something. The entire movement plays on the cliché of the final dominant-to-tonic progression, nowhere more joyously than when, after a powerful cadence in the dominant, the two violins work their way up the D major scale to the notes that signal the expected chords. The first comes on schedule as expected, but what follows is a funny jolt, a deceptive cadence that leads off into different harmonic realms entirely. To the very end, Haydn offers up as a sacrifice on the altar of his wit the most fundamental progression of his musical language—ever unstuffy, ever delightful.

—Steven Ledbetter

## The Cambridge Quartet

The Cambridge Quartet includes Boston Symphony violinists Sheila Fiekowsky and Nancy Bracken, violist Bernard Kadinoff, and cellist Robert Ripley. Formed in 1972, the group has performed extensively throughout the New England area. It has also played as far away as South Bend, Indiana, and Fairbanks, Alaska, where it spent two weeks during the summer of 1981 both performing and holding master classes in conjunction with the University of Alaska at Fairbanks.

Born in Detroit, Michigan, **Sheila Fiekowsky** has been with the Boston Symphony Orchestra since 1975. She began studying the violin at nine with Emily Austin of the Detroit Symphony, was a soloist with that orchestra at sixteen, and won the National Federation of Music Clubs Biennial Award that same year. Ms. Fiekowsky studied with Ivan Galamian at the Curtis Institute of Music in Philadelphia. She has also studied with BSO concertmaster Joseph Silverstein and holds a master's in music from Yale University.

**Nancy Bracken** also studied at the Curtis Institute with Ivan Galamian. She received her master's from the Eastman School of Music in 1977, and before joining the BSO in 1979 she was a member of the Cleveland Orchestra's second violin section for two years. Ms. Bracken was concertmaster of the Colorado Philarmonic for two summers, a first violinist with the Rochester Philharmonic, first violin of a graduate string quartet assisting the Cleveland String Quartet at Eastman, and a first violinist with the orchestras of the Aspen and Grand Teton summer festivals.

BSO violist **Bernard Kadinoff** plays a Testore viola which was owned previously by the eminent British violist Lionel Tertis. Born in New York City, Mr. Kadinoff studied at the City College of New York and at Juilliard, and his teachers included Milton Katims, Emanuel Vardi, and Nicholas Moldavan. Before joining the Boston Symphony in 1951, he was a member of the NBC Symphony Orchestra under Arturo Toscanini. A member of the Boston Fine Arts Ensemble, Mr. Kadinoff is a solo viola recitalist and is on the faculty of the Boston University School for the Arts.

In 1942, the summer before he joined the Cleveland Orchestra, **Robert Ripley** was principal cellist of the Berkshire Music Center Orchestra under Koussevitzky. From 1942-45 he played in the Glenn Miller Air Force Orchestra, rejoining the Cleveland Orchestra after the war and remaining there until he came to the BSO in 1955. Born in Philadelphia, Mr. Ripley attended the Curtis Institute and, later, the Cleveland Institute of Music. His teachers included Jean Bedetti, Felix Salmond, and Ernst Silberstein. Mr. Ripley is on the faculties of the New England Conservatory and the All Newton Music School, and he is chamber music coordinator for the Boston University Tanglewood Institute.

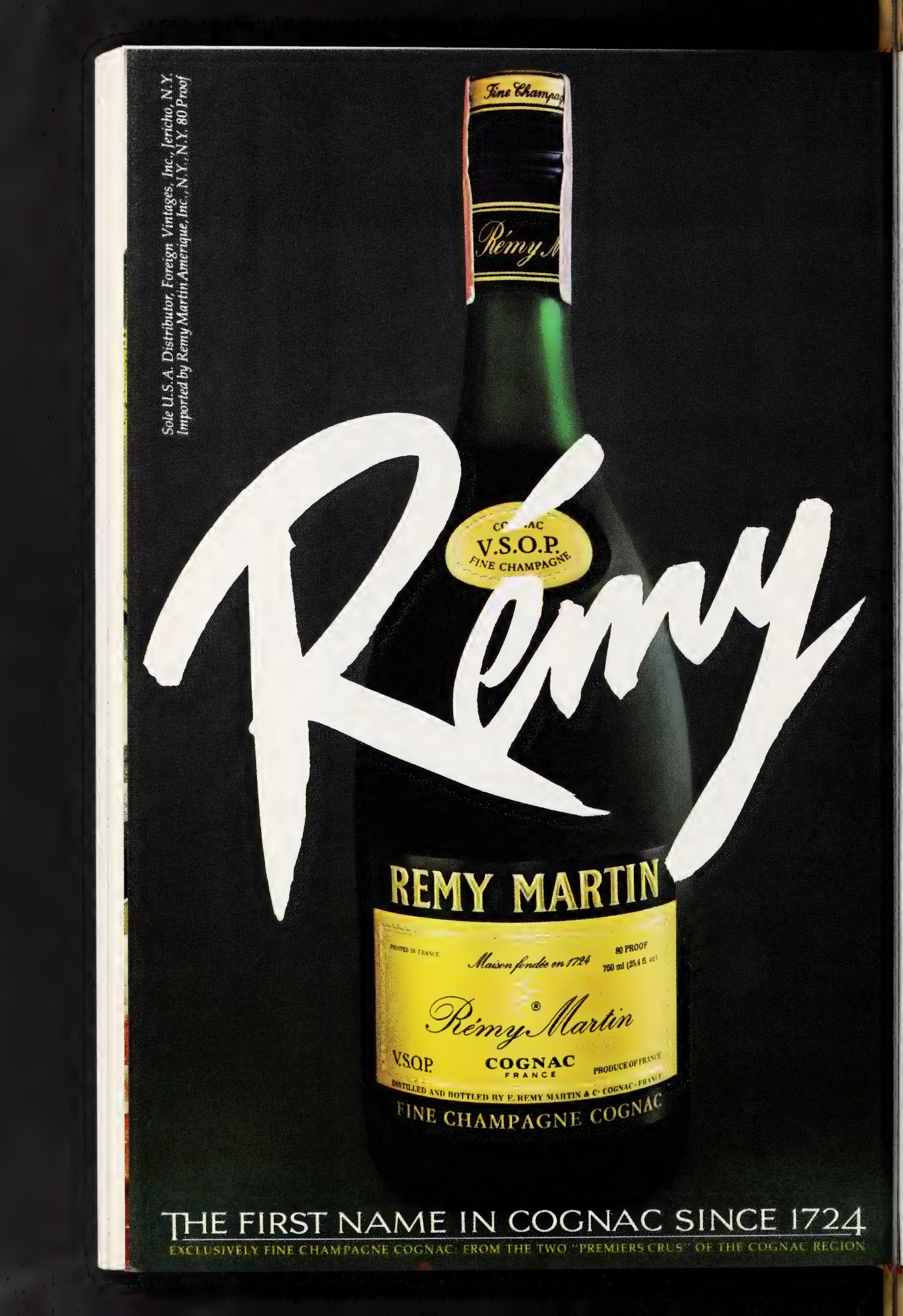
# Boston Symphony Orchestra



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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Hundredth Birthday Season, 1981-82

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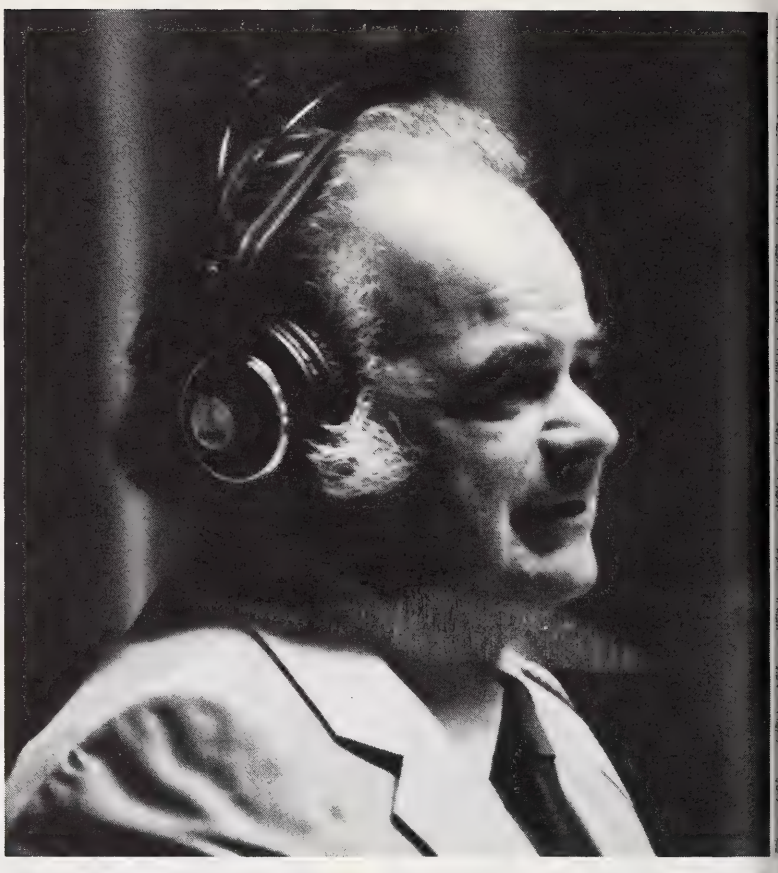
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# BSO

## "Presidents at Pops"

A very special night at Pops, and a first for the BSO, is being planned by a committee of business leaders, BSO Trustees, and Overseers. Designed to solidify and broaden the relationship between the BSO and the business community, it will make possible corporate support of the BSO and, at the same time, the establishment of new business contacts, the honoring of employees and spouses, or the conclusion of a company business meeting with a pleasant evening. This "Presidents at Pops" Concert will be held on 15 June 1982 with an outstanding program and gourmet picnic. Tickets will be sold as a "package" to include two adjoining Pops floor tables of five seats each and ten balcony seats. In addition there will be a Presidents Dinner, an elegant and fun evening at Symphony Hall on 10 May 1982 for 100 Presidents of supporting companies who will be guests of the BSO.

So far, more than ninety businesses in the greater Boston area have agreed to sponsor "Presidents at Pops" at $3,000 each, but a total of 100 is needed for an absolute sell-out. Many business volunteers are active, but chief among them are Chet Krentzman of Advanced Management Associates; Malcolm L. Sherman, executive vice president, Zayre Corp.; Vincent O'Reilly, managing partner, Coopers & Lybrand; and J.P. Barger, president, Dynatech Corp. For details, contact any of the foregoing or Frank Pemberton, Director of Corporate Development, in the Symphony Hall Development Office, (617) 266-1492.

## "Opening Night at Pops"

For the eighth consecutive year, the Junior Council of the Boston Symphony Orchestra will sponsor "Opening Night at Pops," this year marking the opening of the Boston Pops 1982 season with John Williams beginning his third year as Pops conductor. The evening, to take place on Tuesday, 4 May in Symphony Hall, begins with cocktails at 5:30, followed by supper at 6:30 and the concert at 8:00. A champagne reception with John Williams will follow for Benefactors. The concert will include a piece by William Bolcom especially commissioned for this evening; many special guests will also be part of the opening celebration. Ticket prices, which include the supper, range from $17.50 to $100. For ticket information, please call Mrs. Deborah Spangler at 899-4982.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who donate their varied talents and time to fundraising efforts, such as "Opening Night at Pops" and sale of the Symphony Mint, for the Boston Symphony Orchestra. New members are admitted in September, January, and May. For further information, please call the Friends' Office at 266-1348.

## BSO Members in Concert

BSO violinist Amnon Levy, with pianist Alice Wilkinson, will perform a benefit concert for the Lawrence Extended Day Program of the Lawrence School in Brookline on Sunday afternoon, 2 May at 4 p.m. The recital will include music of Brahms, Bartók, Korngold, and Kreisler and will take place at the Church of Our Saviour, corner of Monmouth and Carlton streets, Brookline. Tickets are $7.50 general admission; Sponsor tickets are available at two for $30. A reception will follow the concert. For further information, please call 739-5869.

BSO violinists Gerald Elias and Ronan Lefkowitz will perform the 44 violin duos of Béla Bartók, as well as music by Prokofiev, Hindemith, and Milhaud, in a series of three concerts at the Institute of Contemporary Art Theatre, 955 Boylston Street in Boston. The concerts will take place on 3 May, 24 May, and 14 June, all Monday evenings at 8. Tickets are $4 per concert or $10 for the three-concert series. They may be purchased at the door or reserved in advance by sending a check to Gerald Elias/ICA Concert Series, c/o Symphony Hall, Boston, MA 02115.

On Sunday afternoon, 9 May at 3 p.m., the Westerly Center for the Arts in Westerly, Rhode Island, will present BSO violinist Fredy Ostrovsky and pianist Jean Alderman in recital. The program will include the violin sonata by Ridgway Banks (son of Talcott Banks, BSO Chairman of the Board Emeritus) and two rarely performed sonatas by Leoš Janáček and Edward Elgar. For ticket information, please call the Center for the Arts in Westerly at (401) 596-2031.

Max Hobart, Music Director and Conductor of the Civic Symphony Orchestra of Boston (and most visible to Symphony Hall audiences among the BSO's first violins) concludes his 1981-82 Civic Symphony season at Jordan Hall on Sunday evening, 9 May at 8 p.m. The program will include music of Haydn, Hanson, and Wagner and features the 1980 Cliburn Competition award-winning pianist Christopher O'Riley in the Rachmaninoff Piano Concerto No. 3. For ticket information, please call the Jordan Hall box office at 536-2412.

## "Art in Support of Art"

The Fine Arts Committee of the BSO/WCRB Musical Marathon '82 is happy to announce that, from 6 April through 30 April, "ART IN SUPPORT OF ART," an exhibition of painting, sculpture, drawings, prints, and photography, will be on view at Symphony Hall during all concert hours and by appointment. For more information on this wide-ranging exhibition, please call the Marathon Office in Symphony Hall at 266-1492, ext. 230. An exhibition catalogue will be available early this month.

Since all proceeds from the exhibition benefit the Boston Symphony Orchestra, the orchestra, staff, and hundreds of dedicated volunteer supporters are greatly indebted to the many artists, sculptors, photographers, galleries, and collectors who have so generously donated their work to the 1982 Musical Marathon.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Art Exhibits in the Cabot-Cahners Room

This season's art exhibits in the Cabot-Cahners Room continue with a display by the Boston Architectural Center, which will be shown until 12 April. We would like at this time also to acknowledge the Kezar Gallery and the Experimental Etching Studio for the exhibits they provided in February and March.

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins
Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins
Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

### Violas
Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos
Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses
Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes
Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo
Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes
Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn
Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets
Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet
Craig Nordstrom

### Bassoons
Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon
Richard Plaster

### Horns
Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets
Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones
Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba
Chester Schmitz

### Timpani
Everett Firth
*Sylvia Shippen Wells chair*

### Percussion
Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared

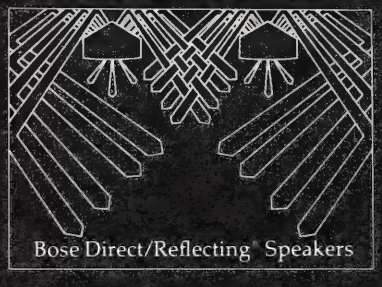


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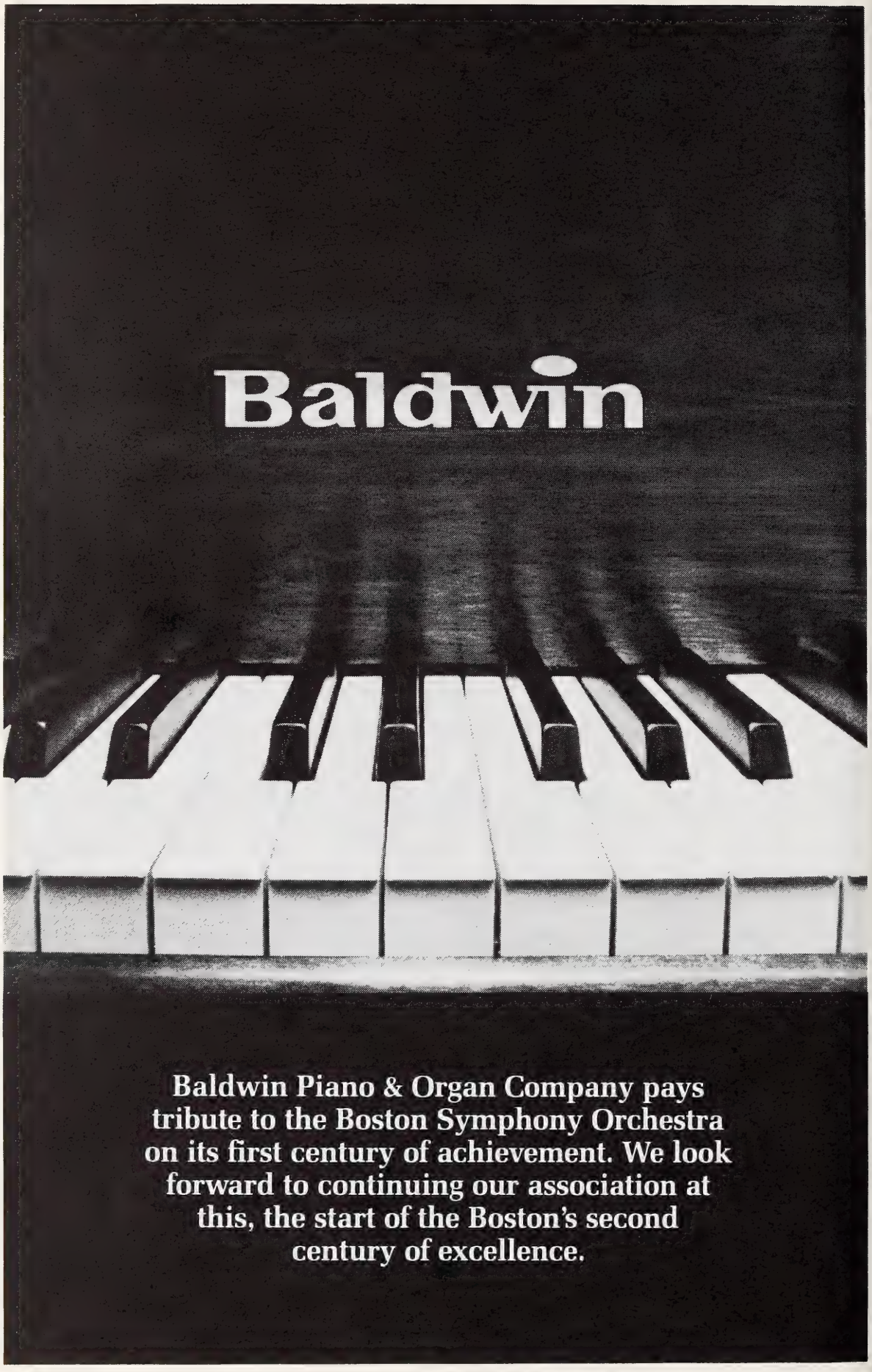
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

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HAYDN — Overture to *L'isola disabitata*

HAYDN — Symphony No. 83 in G minor, *The Hen*
Allegro spiritoso
Andante
Menuet: Allegretto
Finale: Vivace

HAYDN — Concerto in D for piano and orchestra, Hob. XVIII:11
Vivace
Un poco Adagio
Rondo all'Ungherese: Allegro assai
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INTERMISSION

HAYDN — Symphony No. 82 in C, *The Bear*
(American premiere given by the Boston Symphony Orchestra on 6 December 1889)
Vivace assai
Allegretto
Menuet
Finale: Vivace

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## Franz Joseph Haydn

*31 March 1732 — 31 May 1809*

He was born into modest circumstances in a tiny village on the periphery of empire, but he died the most famous and beloved composer in the world. He was the "self-made man" incarnate, though without any of the smugness sometimes implied by that designation. Largely self-taught, and ever experimenting throughout his long life, he was enormously innovative and influential, yet managed never to lose his hold on the musical public. Fame came quickly when his symphonies and string quartets began circulating in the 1760s—and it was so marked that unscrupulous publishers found it to their advantage to pass off other composers' works as his. Working for decades largely alone, free of outside influences and pressures—except the constant demand that he please his princely patron—he was (as he himself said) "forced to become original." This was Joseph Haydn, the oldest composer whose works seem made to measure in the repertories of our symphony orchestras (we sometimes hear older composers in symphonic concerts, to be sure, but then we have to import harpsichords or gambas or other instruments no longer part of the domestic economy of a standard orchestra, and the music is pointedly identified as "early").

He wrote voluminously in every medium that existed in his day (and a few that he created almost single-handedly). He was justifiably proud of his own works, but he never lost a modesty that is as rare as it is becoming, so that when he encountered the operas of Mozart in Vienna or the oratorios of Handel in London he readily acknowledged their mastery—and the opportunity to learn. The friendship between Haydn and Mozart (twenty-four years his junior) is one of the most heartwarming aspects of both their lives. United by mutual respect and admiration, each loved the music of the other frankly and without envy—and each learned from the other. Typical of Haydn's generous nature is his warm comment to Leopold Mozart upon making the acquaintance of Wolfgang: "Before God, and as I am an honest man, your son is the greatest composer known to me in person or by name." That friendship was destined to last only ten years; the news of Mozart's death, when it reached Haydn in London, was shattering to the older man.

In his last years Haydn's music reached ever wider audiences. His symphonies achieved the remarkable feat of being at once the most advanced works of their type and the most popular with the general music-loving audience. In fact he reached his greatest popularity with the last symphonies and the two great oratorios composed following his English experience. Thereafter he wrote less, but explored new horizons—particularly in some symphonically conceived Mass settings and elaborate piano trios. But throughout his last years he remained Vienna's most popular and beloved musical figure.

It seems hard to imagine that a composer whose music was performed so widely and so frequently should ever fall out of favor. But times and tastes changed. After Haydn's death his memory slipped rapidly into the shadows. Most romantic composers were unable to appreciate the range and depth of his work, considering him only the creator of endlessly cheerful but shallow music. Of course they knew only a small percentage of his work in all—a handful of symphonies and string quartets, the two great oratorios, and very little else. It is to the romantics' high regard for self-dramatization, for *Angst* and *Weltschmerz*, that we owe the debasement of Joseph Haydn into the cozy, familiar, and essentially false image of "Papa Haydn," the porcelain figure in princely livery turning out his "charming" (invidious adjective!) pieces to fill the idle hours in the lives of his aristocratic patrons.

The recovery of Haydn's music and of a truer understanding of his life has been the

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noble work of several generations of individual scholars and performers who dedicated themselves to this task and whose record is one of heroic achievement especially in the last forty or fifty years. After several false starts and failed attempts, we are now finally within reach of a complete, authentic edition of Haydn's works, allowing us at long last the opportunity to appreciate not only the symphonies and string quartets but also the piano sonatas, the string trios, the piano trios, the baryton trios, the divertimentos, the songs, and the Masses. Even the operas, long the stepchildren of Haydn's career, belittled in comparison with Mozart (rather than being more fairly evaluated in the context of the overall operatic life of the time, wherein they reveal themselves to be truly original creations), are at last receiving the treatment they deserve—performance and recording. We have large and thorough biographical and critical studies to help us understand the composer, his achievement, and the background against which it should be measured.

But most important, we have Haydn's music once again re-establishing itself in all its variety and richness at the core of our musical lives. For years it has been a commonplace to call Haydn the "Father of the Symphony" or the "Father of the String Quartet." While his role in creating those genres is undeniably crucial, it may make more sense today to look at the broader perspective: Haydn was fortunate enough to come along at a time of social change, when the public concert was becoming the standard means of delivering music to an audience. And he wrote many of his works—certainly most of the best-known pieces—for a concert situation similar to the one we know today. There were, of course, hundreds of other composers alive at that time, but it is Haydn we remember. His works remain the core and backbone; we treasure their wit, their endlessly imaginative melodic and harmonic variety, their rhythmic life, and their architectural invention. (When the great series of the last twelve symphonies were appearing in Haydn's London concerts, each more successful than the one before, one reviewer expressed concern that even Haydn would eventually run out of ideas after lavishing so much originality on his latest works. How much more should we marvel, who can survey a full half-century of active composition!) They continue to challenge new generations. We return to them time and again to experience the wellsprings of this musical river that has now run so broad and deep for a good two centuries. On the 250th anniversary of his birth, Haydn deserves to be recognized at last as the true "father of our concert life."

—Steven Ledbetter



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**Joseph Haydn**
Overture to *L'isola disabitata*
Symphony No. 83 in G minor, *The Hen*
Piano Concerto in D, Hob. XVIII:11
Symphony No. 82 in C, *The Bear*



*Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. The opera* L'isola disabitata *was composed in 1779 and first performed under Haydn's direction at Eszterháza apparently late in that year. Charles Munch introduced the overture to Boston Symphony audiences on 3 and 4 March 1950, the only performances the work has ever had here. It is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

*Symphony No. 83 in G minor is one of the set of six "Paris" symphonies composed on a commission from a French nobleman, Count d'Ogny, for a celebrated Parisian concert organization, "Le Concert de la Loge olympique." The G minor symphony was composed in 1785; it was apparently first performed in the season of 1787 by the organization for which it was commissioned. The first American performance took place at the Brooklyn Athenaeum on 14 October 1858 in a performance by the Brooklyn Harmonic Society directed by Carl Prox. Carl Zerrahn led the Harvard Musical Association orchestra in the first Boston performance at the old Music Hall on 4 December 1868. The symphony has been performed only twice previously by the Boston Symphony Orchestra, on both occasions at Tanglewood; David Zinman led a performance in 1969, Kenneth Schermerhorn in 1970. The symphony is scored for one flute, two oboes, two bassoons, two horns, and strings.*

*The keyboard concerto in D major, conventionally numbered "Opus 37" and officially known as XVIII:11 in the Hoboken catalogue, was composed before 1784, probably in the early 1780s, though no precise documentation exists. The date of the first performance is unknown. Seymour Lipkin was the soloist in the only previous Boston Symphony performance, conducted by Charles Munch at Tanglewood in July 1951. In addition to the solo piano, the score calls for two oboes, two horns, and strings. Ilse von Alpenheim plays her own cadenza in these performances of the concerto.*

*Symphony No. 82 in C major is, like No. 83, one of the "Paris" symphonies. The numbering bears no relation to the order of composition of these works (Nos. 82-87); the present symphony was composed in 1786, probably the last of the six to be completed. It apparently received its first performance in Paris in the series of "Le Concert de la Loge olympique" in 1787. The Boston Symphony Orchestra gave the first American performances, under the direction of Arthur Nikisch, on 6 and 7 December 1889. The only performances since then were those led by Emil Paur in November 1897. The score calls for one flute, two oboes, two bassoons, two horns in C* alto *(at times replaced in these concerts by optional trumpets) in the first, third, and fourth movements, two horns in F in the second movement, timpani, and strings.*

We know very little about the composition or performance of *L'isola disabitata (The deserted island)* except that it must have been part of the 1779 operatic season at Eszterháza. This fact is confirmed by a libretto printed for the occasion of the name day of Prince Nicholas, on which the opera was performed. The text of the opera was written by the official court poet Pietro Metastasio (whom Haydn had known in the first years after his eviction from the cathedral choir). By the standards of 1779, the text was old-fashioned, consisting of a string of arias which did not allow for much in the way of character development. Only one character—the young girl Silvia, who becomes a loving young woman in the course of the story—changes at all.

Haydn composed the role of Silvia for a new soprano, Luigia Polzelli. She was a lackluster soubrette married to a second-rate violinist named Antonio Polzelli. The pair had been hired at Eszterháza in March 1779. By the end of the year, Haydn was no doubt already entertaining tender feelings for Luigia, feelings quite probably reflected in the role he created for her in *L'isola disabitata*. Before long, she was his mistress, bringing, we can hope, some touch of tenderness into a life that was blighted by Haydn's miserable and loveless marriage. The Prince sought to dismiss the Polzellis from his service in Christmas 1780, presumably because their musicianship did not meet his high standards. But the order was rescinded "until further notice," and we can only assume that Haydn pleaded for them. Prince Nicholas would have had no difficulty justifying such a simple means of keeping his brilliant *Kapellmeister* happy.

The score of *L'isola disabitata* reflects Haydn's experience of producing Gluck's *Orfeo* in January and February of 1776. *Secco* ("dry") recitative, the hallmark of the older Italian style, is discarded entirely for Gluckian accompanied recitative; this results in a generally stately—not to say slow—pace for the work as a whole, which is intensified by a rather old-fashioned layout of the principal arias, which have extended instrumental ritornelli,




making the work something of a concert in costume. The overture, however, is filled with all the passionate vigor of Haydn's so-called *Sturm und Drang* symphonies of roughly a decade earlier. The structure—slow introduction, fast section, slow dance movement in 3/4, and abbreviated repetition of the fast section—is different from the overtures of the day especially in its conclusion. By returning to G minor and the Vivace assai after the G major stateliness of the dance, Haydn created a mood of unwonted fierceness to introduce his opening scene, and in the process composed the best overture to come from his pen to this date.

Paris was one of the most vigorous musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by large general audiences, and many talented amateur musicians who played chamber music at home for the sheer pleasure of it. During the years that Haydn was living a quiet but very busy life in the service of Prince Nicolaus Esterházy in Vienna and, especially, at the princely estate of Esterháza (now in Hungary near its Austrian border), the composer had no inkling of how famous he had already become. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by Symphony No. 2 and a set of six string trios. All of these publications were unauthorized; the composer probably did not even know about them, and he certainly never realized a cent from any Parisian publications of the 1760s. It wasn't long before his works sold so well that unscrupulous publishers did not hesitate to bring out works by other composers under the name of Haydn. The most brazen such case consisted of a set of six string quartets by Pater Romanus Hoffstetter; the publisher Bailleux simply deleted the true composer's name and engraved the quartets as Haydn's. They have long been published, played, and recorded as "Haydn's" Opus 3.


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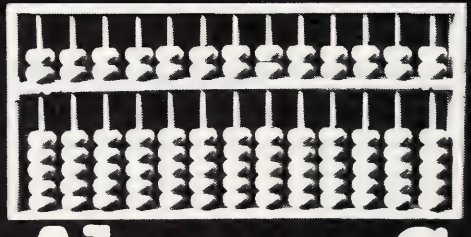
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This popularity continued through the 1770s and into the 1780s. Haydn learned in a letter from the director of the Parisian Concert Spirituel that his *Stabat mater* had been performed there four times with great success. By this time the French were ready to approach Haydn directly for new music (all of the works published in earlier years had reached Paris through "unofficial" channels—as copies of copies).

In 1785 the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for the concert organization of Parisian Freemasons called Le Concert de la Loge olympique. The concertmaster of the organization, Chevalier Saint-Georges, wrote to Haydn to offer the sum of 25 louis d'or per symphony, with an additional sum of 5 louis for publication rights. Up to this point Haydn had earned nothing from his eighty-odd symphonies, so the sum proposed by the Parisian musicians seemed princely indeed.

Of the six Paris symphonies, conventionally numbered 82 to 87, Haydn's own dated manuscripts survive for all but No. 85. We know that Nos. 83, 87, and probably 85 were composed in 1785, and that the even-numbered symphonies came the following year. They were probably all first performed on the concerts of the 1787 season. So well received were all six works that they were quickly adopted and taken up by the rival organization, the Concert Spirituel, as well.

Practically all of the nicknames attached to various Haydn symphonies originated in the nineteenth century and have no authentic basis in the composer's conception. Probably the only useful purpose they serve is to provide a convenient—if often silly—tag to label a few of the dozens of symphonies in Haydn's enormous output: it is easier to refer to *La Poule* or *The Hen* than "Symphony No. 83 in G minor." At the same time, the




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nickname syndrome may well have contributed to the decline of Haydn's popularity during the Romantic era, when serious music was *serious*, witty music was *witty*, and never (heaven forbid?) should the twain be mixed up. To find an urgently expressive, forward-pressing, even dramatic G minor symphony movement that suddenly brings in an oboe theme reminiscent of a clucking hen (hence the nickname) smacks of the tongue-in-cheek. The Victorians did not take kindly to those who seemed to be making fun of high art, whose principal purpose (they were confident) was to elevate mankind. And so Haydn—or at least such works as this—came to be rated as little more than sophomoric pranks. But Haydn's world was far more encompassing than that of the captious Victorians, and he could conceive of a musical universe that allowed these diverse ideas not only in the same movement, but even in alternating phrases. Indeed, he proceeds to take us to that universe in his development section, before returning home by means of a hushed and mysterious treatment of the striking opening theme. The first movement ends in G major and bids farewell to G minor forever.

The Andante starts off normally enough: a pleasant little melody repeated to engineer a modulation to the dominant. But now Haydn plays a trick that has not been surpassed even by the overtly prankish Peter Schickele in his alter ego as P.D.Q. Bach: after a loud downward scale in the new key, the second violin and viola begin what is clearly the


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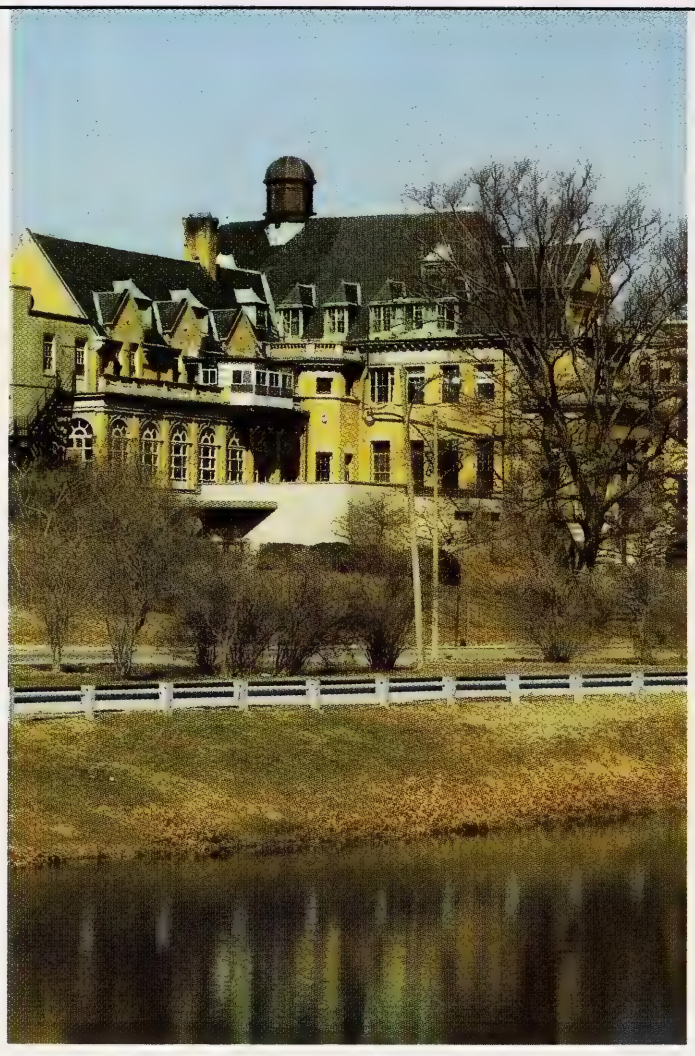

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accompaniment to the new theme. But there is no theme—the accompaniment just keeps going on, getting softer and softer? An outburst from the full orchestra recalls the forgetful composer to attention, and he dutifully completes the cadence and begins a new tune. Like any genuine wit, Haydn knows that such a joke can work only once. When he comes to the same passage in the recapitulation, he cuts an entire measure out of the "empty" accompaniment phrase.

No dance should have been more characteristic of Paris than the minuet before the Revolution, but in his third movement, Haydn seems determined to offer a rustic Austrian Ländler to his French audience. The finale, with its racing, joyful 12/8 time, is as far emotionally from the opening of the symphony as one can imagine.

A large part—possibly the majority—of the thousands of concertos written in the Classical era were by composer-performers who wished to show off their own skills to best advantage. Naturally violinists tended to write violin concertos, pianists keyboard concertos, and so on. Haydn was a competent performer on several instruments and more than merely competent on the harpsichord (which was gradually replaced by the piano in his mature years), but he was never a real virtuoso who expected to make his living from the brilliance of his playing. In the end he became something altogether new—a virtuoso composer who made a living on the brilliance of his composition. But as a



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PROGRAMME.

| | |
|---|---|
| HAYDN. | SYMPHONY in C major, "L'Ours," (The Bear.) Vivace assai.—Allegretto.—Minuetto.—Vivace assai. (First time in Boston. |
| BRAHMS. | CONCERTO for VIOLIN & ORCHESTRA, in D, op.77. Allegro non troppo.—Adagio,— Rondo; Allegro giocoso, ma non troppo vivace. (First time in Boston.) |
| SCHUBERT. | UNFINISHED SYMPHONY, in B minor. Allegro.—Andante con moto. |
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composer of concertos he was not serving himself (unlike Mozart, a brilliant keyboard virtuoso, who wrote many of his piano concertos in an intermittently successful attempt to ingratiate himself with paying audiences).

There is another respect in which Haydn is less a "natural" concerto composer than Mozart. The concerto, like the opera aria, was designed to show off the soloist to best advantage. One standard ploy in doing so—a ploy that Mozart used time and again—involves a compositional plan of richly varied melodic ideas, some belonging to the orchestra, some reserved for the soloist, and many of them shared. Haydn's approach to composition tended to favor a carefully wrought unity, often developed from a single musical idea. It would be absurd to say that one cannot write a good concerto like that, but it does seem to contradict the nature of the medium. Haydn's approach is utterly suitable for symphonic development, but audiences of his time (and now, for that matter) liked to have a great deal of variety and "splash" in their concertos.

By far the most popular of Haydn's keyboard concertos is the one in D major, composed sometime in the early 1780s and which then rapidly spread all over Europe. (Haydn himself had no idea how fast it had spread; he innocently offered to sell the work to the English publisher Forster in April 1787, not knowing that other British editions had already flooded the market.) The concerto is in Haydn's most accessible and lively style, starting with a thematic idea that generates most of what follows. The first measure, with its little sixteenth-note turn between repeated notes, is everywhere. The three quarter-notes of the second measure—a kind of "knocking" motive—grow to enormous importance in the development. The slow movement, with its triplet figure, is redolent of an operatic cavatina (an observation frequently made about Mozart's concerto slow movements, but unless Haydn wrote this concerto closer to 1784 than 1780, it is unlikely


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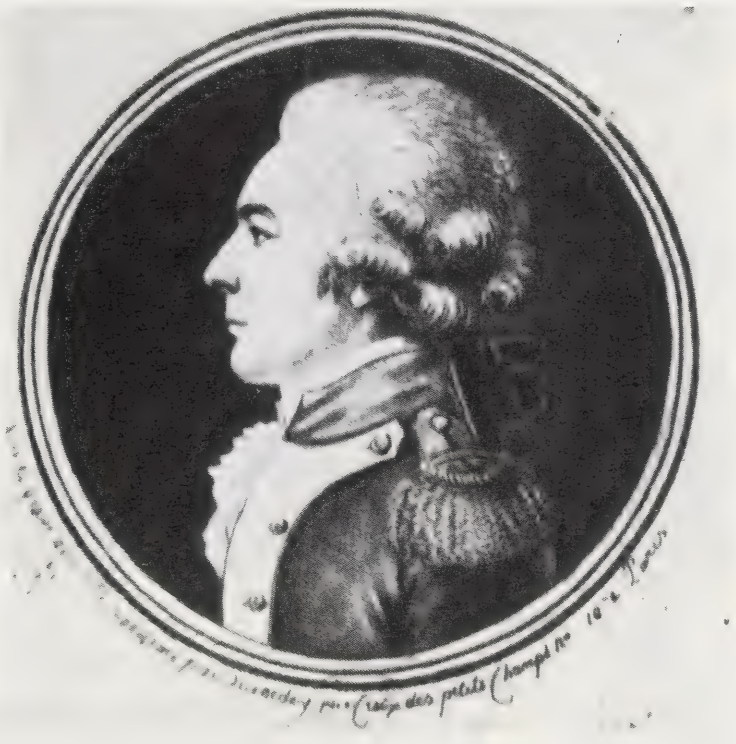


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that he would have known many Mozart concertos). The ornamental decoration of the melodic solo line and the sustained sequences of suspended dissonances both come from the world of opera to inhabit the piano concerto, where the piano is "prima donna." The last movement is one of several places where Haydn played with the gypsy (i.e., Hungarian) musical characteristics that he must have heard many times in situations of folk music-making in Eszterháza, which, after all, was in what is now Hungary. Though the music might have been considered "of low degree" around Vienna, it represented a heady whiff of exoticism in Paris and London, where all the "Hungarian" works were enormously popular. The effect of hearing this music in London in the 1780s must have been rather like Debussy's first experience of a Balinese gamelan a century later: a new world of music possibilities opened up.

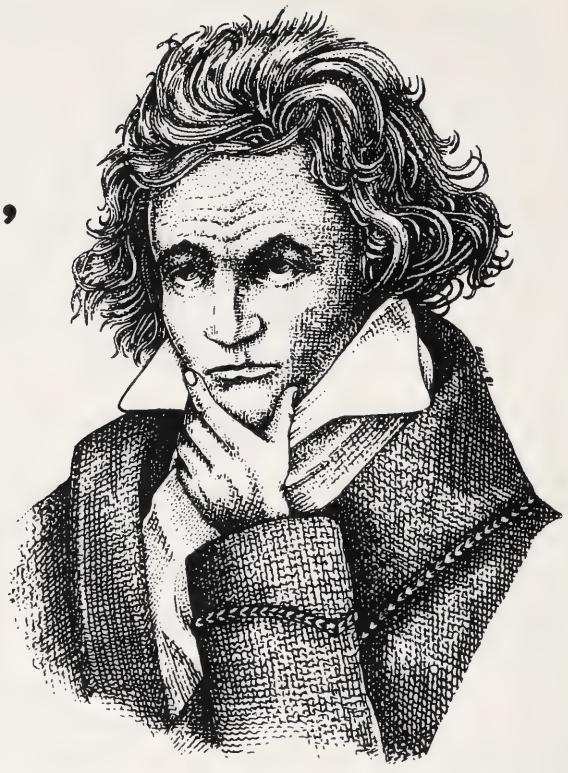
Symphony No. 82 was probably the last of the six *Paris* symphonies to be composed. The nickname *The Bear* has no more historical significance than *The Hen* did for No. 83. Some imaginative soul described the finale with the image of a dancing bear and the nickname stuck; if anything, it is less apropos than *The Hen*!

The C major symphony is one of a series in that key, all of which are exceptionally brilliant studies in energy and festive sonority. The sweep of the movement comes from the sharply etched rhythmic motives that provide such continuity throughout the movement (the technique of imbuing his themes an identifiable rhythmic profile is one of the things Beethoven learned from Haydn). This rhythmic life is combined with harmonic daring, including a stunningly bold dissonance just before the establishment of the new key (most of the instruments play the notes of the A flat triad, emphasized by a *sforzando*, against a sustained G held in three different octaves by violas, horns, and oboes). Throughout this splendid movement the fanfare figures take on new life—and



*The Count d'Ogny, Claude-François-Marie Rigoley, who proposed the commission for Haydn's "Paris" symphonies*

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lead in unexpected directions—precisely when the listener expects them to be most stereotyped.

The Allegretto—a moderately fast "slow" movement—is laid out in one of Haydn's favorite schemes: a double variation form, alternating Theme I (major) with Theme II (minor), with variations of each. At first the major theme is scarcely changed at all, but after its second return, it is extended for further treatment. The Menuet in this case (unlike the one in Symphony No. 83) is a true minuet, stately and pompous, with a Trio that is folklike and charmingly scored with wind solos.

Judging from the review that greeted Symphony No. 82 when it was first performed in Boston, the finale was the only part of the symphony that made a hit:

> The "Bear" is a practically very recent "find" in Haydn's works; and after last Saturday's experience we think that few people will incline to think it an important one. The finale, however, is a gem. It was a pure delight to listen to, especially as it was superbly played.

Those words were written by the reviewer of the Boston *Transcript*, who, though he didn't sign the article, was probably W.F. Apthorp, who later on (when wearing his other hat) wrote the BSO's program notes. They are characteristic of the old blinkered view of Haydn as a genial comedian and nothing else.

The high-spirited finale begins with a drone on the pitch of the home key (like that of Haydn's very last symphony, still nearly a decade in the future), before dancing away on a tune of clearly popular character. Yet for all its accessibility, the movement is replete with Haydn's technical refinement, including particularly the wide-ranging development, where drones introduce the folk dance in a dizzying series of unexpected keys before settling down for the restatement and the dazzling C major sunburst of the conclusion.

—Steven Ledbetter

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## More . . .

Studies of Haydn are either very large or very small. The best of the latter kind is the volume by Rosemary Hughes in the Master Musicians series (Littlefield paperback). Certainly the biggest collection of documents and facts about Haydn ever assembled in one place—or ever likely to be—is the new standard reference work in five volumes by H.C. Robbins Landon entitled *Haydn: Chronology and Works* (University of Indiana); all of the pieces on this evening's program are treated primarily in vol. II, *Haydn at Eszterhâza, 1766-1790*. The article on Haydn in The New Grove is a brilliant piece by Jens Peter Larsen, the Danish musicologist who is the real father of modern Haydn research. The list of works in that article (which runs 40 pages by itself!) is by Georg Feder, director of the new complete edition of Haydn's work. An unusually rich volume, the result of an international symposium that included most of the world's leading specialists on Haydn and his time, with special treatment of current problems in Haydn research, has just been published as *Haydn Studies*, edited by Larsen, Howard Serwer, and James Webster (Norton).

The overture to *L'isola disabitata* may be heard, of course, on the recording of the full score to the opera, one of the elements in Antal Dorati's complete cycle of the Haydn operas (now, *that* was a pie-in-the-sky vision ten years ago!). *L'isola disabitata* features Linda Zoghby, Norma Lerer, Luigi Alva, and Renato Bruson, and the Lausanne Chamber Orchestra (Philips). The overture alone can be found on a two-disc set of miscellaneous Haydn favorites (including also the Opus 74 quartets, symphonies 45 and 100, and the trumpet concerto) in a performance by Antonio Janigro and the Vienna Festival Orchestra (Vanguard).

The concerto in D is available in a performance by Ilse von Alpenheim with the Bamberg Symphony Orchestra under the direction of Antal Dorati (Vox, a three-record set containing six Haydn keyboard concertos). Alicia de Larrocha plays the concerto with the London Sinfonietta under David Zinman (London, with the Bach harpsichord concerto No. 5 and Mozart's A major concerto, K.414). Alfred Brendel's performance of the concerto with the Vienna Chamber Orchestra under Paul Angerer is on the budget Turnabout label (with the Hummel concerto in B minor). There are also recordings on the harpsichord, still a viable option for Haydn, by George Malcolm with the Academy of St. Martin-in-the-Fields under Neville Marriner (London, with J.C. Bach's A major harpsichord concerto) and Igor Kipnis with Marriner and the London Strings (Odyssey, with Mozart's E flat concerto, K.271).

Antal Dorati has recorded the *Paris* symphonies with the Philharmonia Hungarica as part of his epochal complete traversal of the Haydn symphonic oeuvre. They are part of a boxed set (London Stereo Treasury, containing symphonies 82 to 92 and the *Sinfonia concertante*) which contains elaborate and informative program notes by H.C. Robbins Landon. Also recommended are the wonderfully lively performances in Leonard Bernstein's recording with the New York Philharmonic (Columbia, three discs). Of the various individual recordings, Neville Marriner's with the Academy of St. Martin-in-the Fields conveniently links No. 82 and No. 83 on the same disc (Philips).

—S.L.

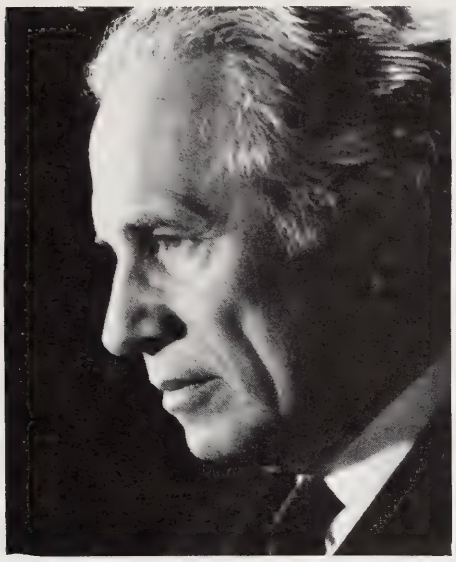
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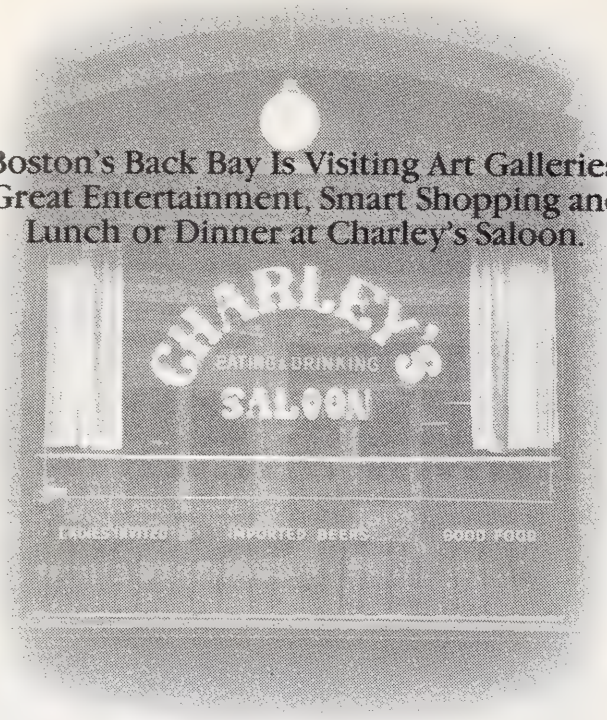


Antal Dorati is Conductor Laureate of the Detroit Symphony Orchestra, of which he was music director from 1977 to 1981. During his long and distinguished career he has appeared with virtually every major orchestra. Born in Budapest, Mr. Dorati trained as a composer, cellist, pianist, and conductor in that city's Academy of Music. He was immediately named coach and, soon after, conductor of the Royal Opera House in Budapest. From 1934 to 1941 he was music director of the Ballet Russe de Monte Carlo and, subsequently, of the American Ballet Theatre. He left ABT in 1945 to organize the Dallas Symphony Orchestra, and following his success there he became music director of the Minneapolis Symphony. His principal appointments since then have included the chief conductorships of the BBC Symphony, the Stockholm Philharmonic, and the Royal Philharmonic, and the music directorship of the National Symphony Orchestra in Washington, D.C. Mr. Dorati was named Conductor Laureate of the Royal Philharmonic in July 1978, and he continued his affiliation with the National Symphony as principal guest conductor through the spring of 1981.

In 1977, Mr. Dorati instituted a series of annual mid-season festivals in Detroit dedicated to one composer or group of composers. Beethoven was the first, followed by a "Schubert and Vienna" festival in 1978 and an International Brahms Festival in 1980. The Beethoven Festival resulted in a nine-part television series, released nationwide on 160 public television affiliates and nominated for an Emmy. Mr. Dorati's recordings with the Detroit Symphony have also been particularly successful, and he led that orchestra on its first tour of Europe in the fall of 1979. Mr. Dorati is a highly regarded specialist in the music of Franz Joseph Haydn, having recorded all of that composer's symphonies as well as numerous operas and other works. These are his first performances with the Boston Symphony in more than a decade: he appeared here in 1958, and at Tanglewood in 1970.




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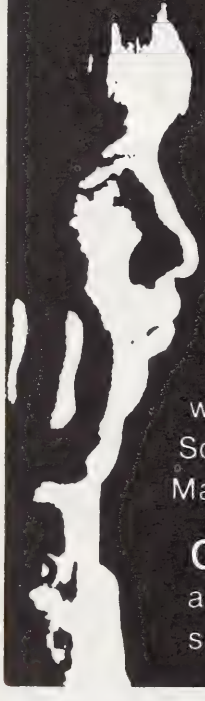

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## Ilse von Alpenheim



Born in Innsbruck, Austria, pianist Ilse von Alpenheim studied at the famed Mozarteum in Salzburg with Franz Ledwinka and Winfried Wolf and made her debut at the age of nine. Since then she has toured extensively throughout Europe and has performed with most of the major European orchestras. Ms. von Alpenheim has also toured throughout the United States, where she has performed with the Cleveland Orchestra, the Philadelphia Orchestra, the National Symphony in Washington, D.C., the Detroit Symphony, and others. In two around-the-world tours she has appeared in Japan, the Far East, Australia, and New Zealand.

Ilse von Alpenheim has recorded extensively, particularly in the classical repertory, including the complete set of Joseph Haydn's piano concertos and a complete edition of Haydn's works for piano solo. Although a specialist in the music of Mozart and Haydn, she is equally at home with the full spectrum of the piano literature, from the Baroque to the contemporary. In October 1975 she gave the world premiere of her husband Antal Dorati's piano concerto with the National Symphony, and she gave the European premiere of this same work with the Berlin Philharmonic in December 1975, subsequently recording it with the National Symphony under Mr. Dorati. Highly regarded also as a recitalist and chamber musician, Ms. von Alpenheim has collaborated with the Amadeus Quartet on several occasions and records for the Vox and Philips labels. These are her first appearances with the Boston Symphony Orchestra.


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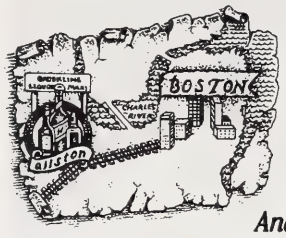
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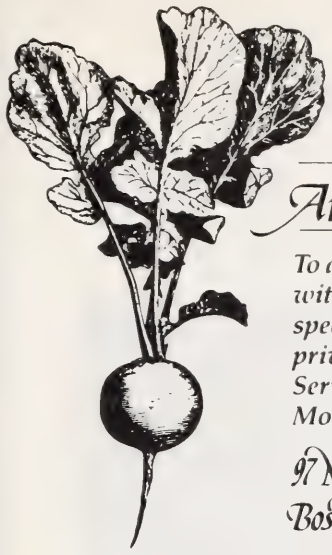
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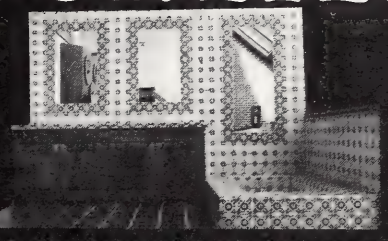
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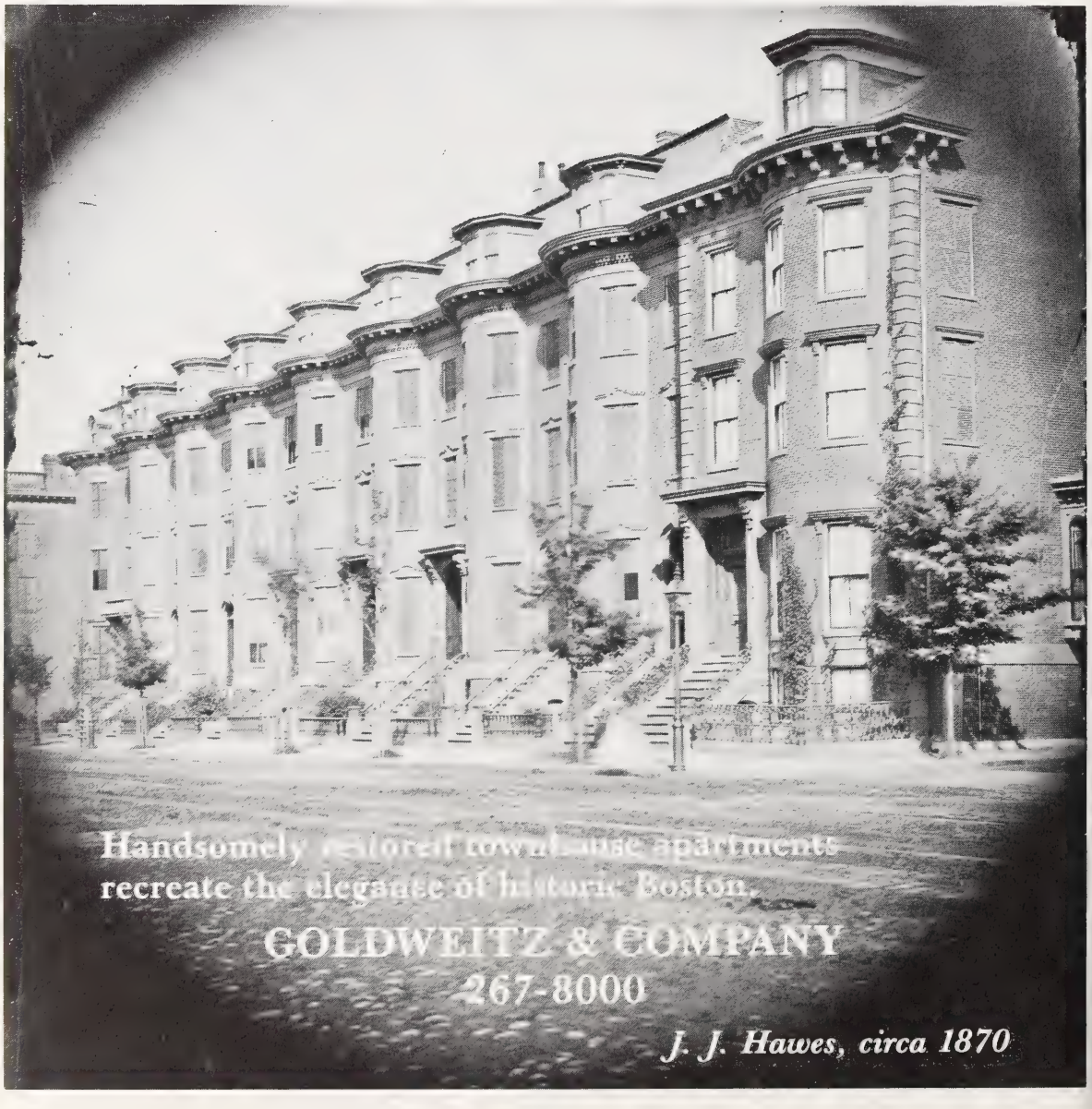



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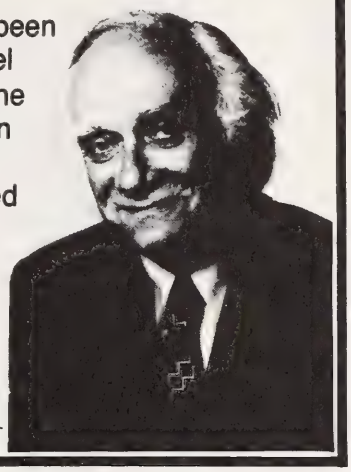




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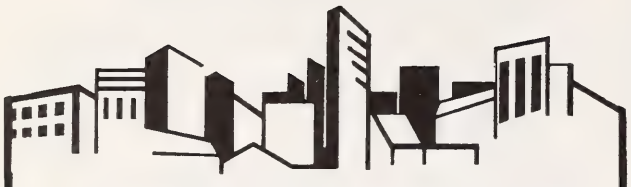
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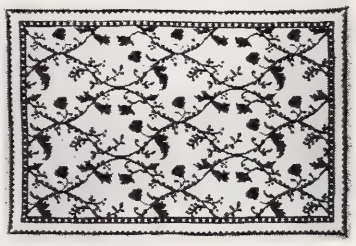
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Thursday, 15 April—8-9:40
Thursday '10' series
Friday, 16 April—2-3:40
Saturday, 17 April—8-9:40

SEIJI OZAWA conducting

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SEIJI OZAWA conducting
Vivaldi *The Four Seasons*
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Thursday, 29 April—8-9:50
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Friday, 30 April—2-3:50
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TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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## PRE-SYMPHONY CHAMBER CONCERTS

Thursday, 8 April at 6
Saturday, 10 April at 6

VYACHESLAV URITSKY, violin
GERALD ELIAS, violin
MICHAEL ZARETSKY, viola
MARTHA BABCOCK, cello

MOZART — Duo No. 2 in B flat for violin and viola, K.424
- Adagio—Allegro
- Andante cantabile
- Tema con Variazioni. Andante grazioso

Mssrs. URITSKY and ZARETSKY

HAYDN — String Quartet in F, Opus 74, No. 2
- Allegro spiritoso
- Andante grazioso
- Menuet
- Finale: Presto

Mssrs. URITSKY, ELIAS, and ZARETSKY, and Ms. BABCOCK

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**Wolfgang Amadè Mozart**

Duo No. 2 in B flat for violin and viola, K.424

Mozart and his wife Constanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. In the preceding months, Wolfgang had completed three of his six *Haydn* quartets, his earliest mature string quartets, which were eventually published with a dedication to the revered older master. While in Salzburg, Mozart learned that his old friend Michael Haydn, the younger brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which Haydn had produced only four before being taken ill (the constant pressure of his job in Salzburg had driven him to the bottle). The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop, who had made his own life in Salzburg miserable), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Michael Haydn's own that it is a wonder the Archbishop didn't suspect something, although the fact that he didn't is further proof of his musical philistinism. In any case, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

**Joseph Haydn**

String Quartet in F, Opus 74, No. 2

In 1793, while living in Vienna between his two successful visits to London, Haydn was busily engaged in writing symphonies and string quartets to be performed in the British capital on his return there. He left Vienna in January 1794, taking with him, among other things, the newly composed Symphony No. 99 and a set of six string quartets which were published with a dedication to a Viennese friend, Anton Count d'Apponyi. In 1784, the count had sponsored Haydn's membership in the same Masonic lodge to which Mozart belonged. Yet in spite of the Viennese dedication, the music was intended for an English musician—none other than Salomon, the violinist and impresario who had instigated Haydn's London journeys. They were designed for performance at Salomon's orchestral concerts, where they were to be played by a string quartet that included Salomon himself as the first violinist. The six quartets were thus the first ever composed for a large concert hall and a large audience, rather than the more intimate confines in which chamber music had generally appeared to that time. The difference is at once evident in the boldness of gesture, the broader range of dynamics. The new works served as a model for most string quartet writing of the next century, when chamber music moved more or less permanently into the concert hall. The first composer to benefit from Haydn's new style was a young man who had come to Vienna to study with him during this year and who was soon to become a master of the string quartet himself—Ludwig van Beethoven.

Haydn conceived all six quartets as part of a single set. For some reason, his publisher issued them in two groups of three quartets each, with different opus numbers—Opus 71 and Opus 74. They seem to have been published in the order in which Haydn wrote them, though, so the present quartet is next to last of the lot.

The opening movement begins with a unison passage for the four strings which sounds like the main theme but turns out to be only an eight-bar introduction, presenting some of the ideas that form the core of the thematic material of both first and second themes, which are almost identical; the transition between them is so varied as to point up the arrival of the second theme as a striking event. The development is one of Haydn's richest, moving through the harmonic tensions of distant keys in a contrapuntal elaboration that is finally resolved in the recapitulation. The slow movement is an elegant set of variations, providing graceful contrast to the energy of the opening. Here as elsewhere, the first violin part, which was conceived for the virtuoso Salomon, has the lion's share of brilliance, but in one of the variations, Haydn allows the *second* violin to lead for once, and in the closing variation, viola and cello hasten along in delicate sextuplets against the tune. The Menuet is vigorously comic, with surprises of harmony and dynamics; the Trio, however, is strikingly contrasted in the darkly distant key of D flat. The finale alternates a pert and flippant first subject, rondo-like, with a rather mysterious minor-key legato second theme. A burst of brilliant triplet arpeggios for the first violin brings the quartet to its end.

—Notes by Steven Ledbetter

## Vyacheslav Uritsky

Violinist Vyacheslav Uritsky was born in Kherson, Russia, was brought up in Odessa, began his muscial training there with Olga Goldbown, and studied at Odessa State Conservatory with Leonid Lambersky. After graduating from the conservatory, he was for fifteen years a member of the Moscow Philharmonic's first violin section. He immigrated with his wife and daughter to Rome and then, in 1974, to the United States, and he joined the Boston Symphony's second violin section in 1975. A faculty member at the Boston Conservatory and a frequent performer in chamber music concerts throughout New England, Mr. Uritsky is assistant principal of the BSO's second violin section.

## Gerald Elias

Gerald Elias joined the Boston Symphony Orchestra's violin section in 1975, shortly after graduating from Yale University. Born in Westbury, New York, he began his private studies at eight with A. William Liva; subsequent teachers included Ivan Galamian of the Juilliard School and BSO concertmaster Joseph Silverstein. Mr. Elias has performed concertos in Europe, Japan, Hong Kong, Australia, and New Zealand, and he has given recitals in Ohio, Texas, and throughout New York and New England. A 1973 Berkshire Music Center fellow at Tanglewood, Mr. Elias has worked with the Guarneri String Quartet at Norfolk, Connecticut, and he has performed in chamber music festivals at Sarasota, Florida, and Tanglewood. Together with his BSO colleague Ronan Lefkowitz, Mr. Elias will perform the 44 violin duos of Béla Bartók in a three-concert series at the Institute of Contemporary Art on 3 May, 24 May, and 14 June.

## Michael Zaretsky

Born in the Soviet Union, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Moscow State Conservatory, where his teacher was Michael Terian. A former member of the Moscow Philharmonic String Quartet and the Moscow Broadcasting Symphony Orchestra, he immigrated in 1972 to Israel, where be became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Radio Israel. After deciding to come to the United States, and awaiting approval of his visa application in Rome, he auditioned for Leonard Bernstein, who helped him reach the United States and brought him to Tanglewood. There, while a member of the Berkshire Music Center Orchestra, he successfully auditioned for the BSO. A frequent performer of solo and chamber music in the Boston area, Mr. Zaretsky has been soloist with the Boston Pops and the Rhode Island Philharmonic. A former member of the Wellesley College faculty, he teaches at the Boston University School of Music and the Boston Conservatory of Music.

## Martha Babcock

Born in Freeport, Illinois, cellist Martha Babcock has studied with Lowell Creitz, Aldo Parisot, and George Neikrug. She first appeared as soloist with orchestra at age fourteen, and during high school she was principal cellist of the Chicago Youth Orchestra. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, Ms. Babcock at nineteen became the youngest member of the Montreal Symphony, with which she also appeared as soloist. While living in Canada, she also made many solo and chamber music broadcast recordings for the CBC. In 1972, while a fellow of the Berkshire Music Center at Tanglewood, Ms. Babcock won the Piatigorsky Prize, awarded to the outstanding cellist of the summer. She attended graduate school at Boston University and, as winner of the Boston University Concerto-Aria Competition, appeared as soloist with the Boston Pops in 1973. Since joining the Boston Symphony that same year, Ms. Babcock has continued to be musically active outside the orchestra as well.

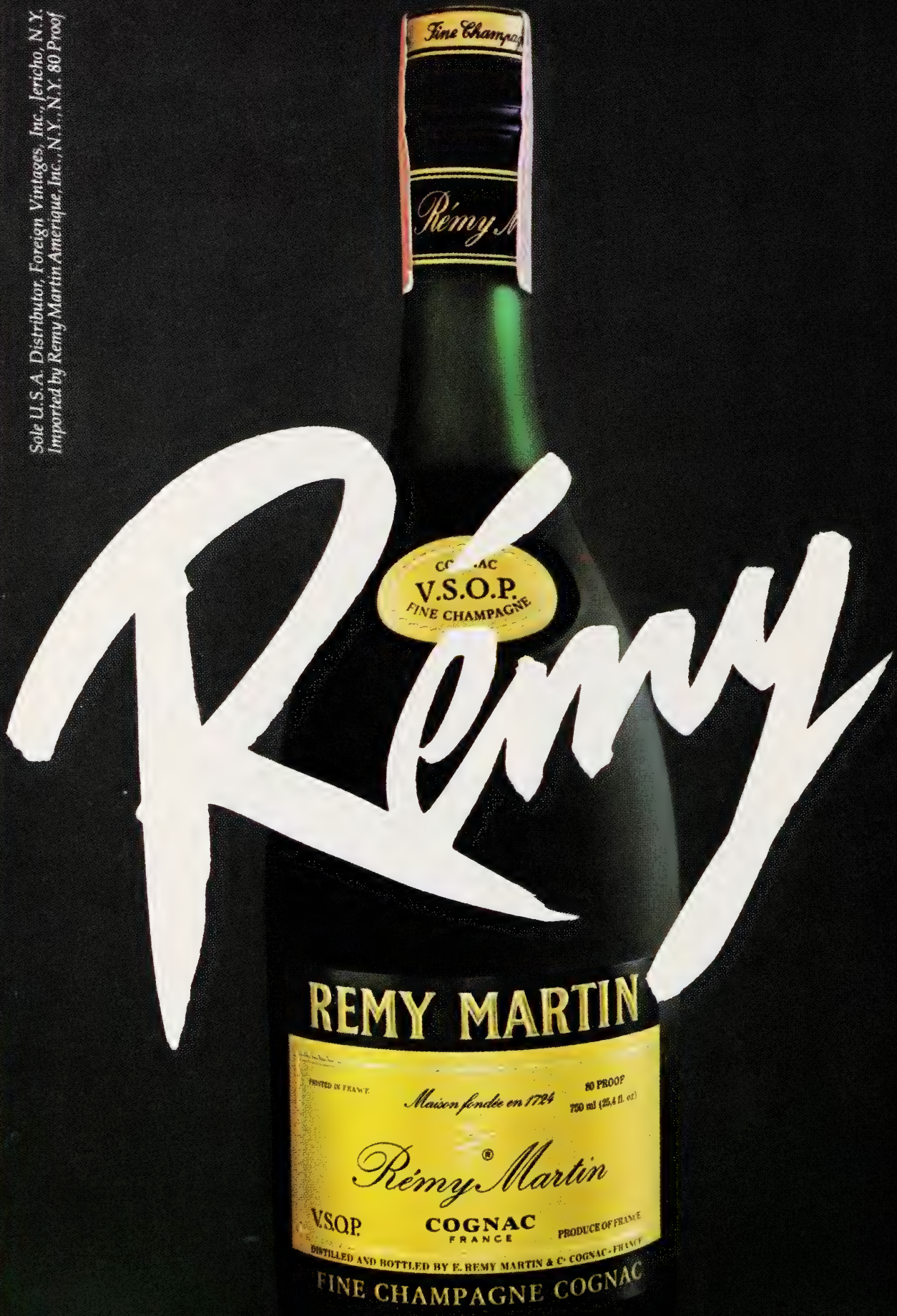
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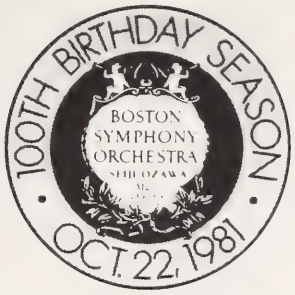
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# BSO

## BSO/WCRB Musical Marathon '82: Stop, Look, and Listen!!

This weekend, 16-18 April, marks the occasion of the twelfth annual BSO/WCRB Musical Marathon. Settle down and listen to your radio, set to WCRB-102.5-FM, for three days of this interesting, sometimes chaotic, but ultimately exciting and extremely important fundraising event. In the past few years, Marathon activities have of course expanded well beyond the confines of Symphony Hall, with Quincy Market activities giving an added dimension to the goings-on. This year, 48 members of the BSO's Junior Council will be staffing a booth in the Market's rotunda from 12 noon to 6 p.m. Friday and Saturday, and from 12 to 5 on Sunday. Local performing groups and special guests will provide continuous entertainment, hosted by Gene Shalit of NBC-TV's "Today" show. A donation made here will enable you to select from several special premiums available only at Quincy Market.

At Symphony Hall, two display counters staffed by BSO Council members will offer convenient sale of the 25 exclusive BSO premiums featured in the Marathon catalog. The few remaining raffle tickets for this year's raffle will also be sold, this year's prize being a handmade, double-bed size "Granny Star" design quilt. These sales counters will be open for the duration of the Marathon, from 9 a.m. Friday until midnight Sunday.

Both dimensions of the BSO/WCRB Musical Marathon—the visual and the audible—will of course converge at 5:30 p.m. on Sunday, when Symphony Hall will host a live concert performance broadcast on WCVB-TV-Channel 5 and featuring the Boston Symphony Orchestra, Seiji Ozawa conducting, the Boston Pops, with John Williams conducting, plus special guests.

So stop in, look, and listen...pledge your support to the Boston Symphony Orchestra during this year's BSO/WCRB Musical Marathon!!

## "Art in Support of Art"

The Fine Arts Committee of the BSO/WCRB Musical Marathon '82 is happy to announce that, from 6 April through 30 April, "ART IN SUPPORT OF ART," an exhibition of painting, sculpture, drawings, prints, and photography, will be on view at Symphony Hall during all concert hours and by appointment. For more information on this wide-ranging exhibition, please call the Marathon Office in Symphony Hall at 266-1492, ext. 230. An exhibition catalogue will be available early this month.

Since all proceeds from the exhibition benefit the Boston Symphony Orchestra, the orchestra, staff, and hundreds of dedicated volunteer supporters are greatly indebted to the many artists, sculptors, photographers, galleries, and collectors who have so generously donated their work to the 1982 Musical Marathon.

## BSO Members in Concert

BSO violinist Amnon Levy, with pianist Alice Wilkinson, will perform a benefit concert for the Lawrence Extended Day Program of the Lawrence School in Brookline on Sunday afternoon, 2 May at 4 p.m. The recital will include music of Brahms, Bartók, Korngold, and Kreisler and will take place at the Church of Our Saviour, corner of Monmouth and Carlton streets, Brookline. Tickets are $7.50 general admission; Sponsor tickets are available at two for $30. A reception will follow the concert. For further information, please call 739-5869.

BSO violinists Gerald Elias and Ronan Lefkowitz will perform the 44 violin duos of Béla Bartók, as well as music by Prokofiev, Hindemith, and Milhaud, in a series of three concerts at the Institute of Contemporary Art Theatre, 955 Boylston Street in Boston. The concerts will take place on 3 May, 24 May, and 14 June, all Monday evenings at 8. Tickets are $4 per concert or $10 for the three-concert series. They may be purchased at the door or reserved in advance by sending a check to Gerald Elias/ICA Concert Series, c/o Symphony Hall, Boston, MA 02115.

The Boston Artists' Ensemble, which includes violinist Arturo Delmoni, pianist Andrew Wolf, and BSO cellist Jonathan Miller, will play music of Beethoven, Fauré, Chopin, Debussy, and Grieg at the Longy School of Music in Cambridge on Tuesday evening, 4 May at 8. For ticket information, please call 864-1774.

On Sunday afternoon, 9 May at 3 p.m., the Westerly Center for the Arts in Westerly, Rhode Island, will present BSO violinist Fredy Ostrovsky and pianist Jean Alderman in recital. The program will include the violin sonata by Ridgway Banks (son of Talcott Banks, BSO Chairman of the Board Emeritus) and two rarely performed sonatas by Leoš Janáček and Edward Elgar. For ticket information, please call the Center for the Arts in Westerly at (401) 596-2031.

Max Hobart, Music Director and Conductor of the Civic Symphony Orchestra of Boston (and most visible to Symphony Hall audiences among the BSO's first violins) concludes his 1981-82 Civic Symphony season at Jordan Hall on Sunday evening, 9 May at 8 p.m. The program will include music of Haydn, Hanson, and Wagner and features the 1980 Cliburn Competition award-winning pianist Christopher O'Riley in the Rachmaninoff Piano Concerto No. 3. For ticket information, please call the Jordan Hall box office at 536-2412.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Art Exhibits in the Cabot-Cahners Room

This season's art exhibits in the Cabot-Cahners Room recently featured a display by the Boston Architectural Center, which was shown until 12 April. We would like at this time also to acknowledge the Kezar Gallery and the Experimental Etching Studio for the exhibits they provided in February and March.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

** Participating in a system of rotated seating within each string section.*

### Violas

Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

### Harp

Ann Hobson Pilot

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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A Live Orchestra



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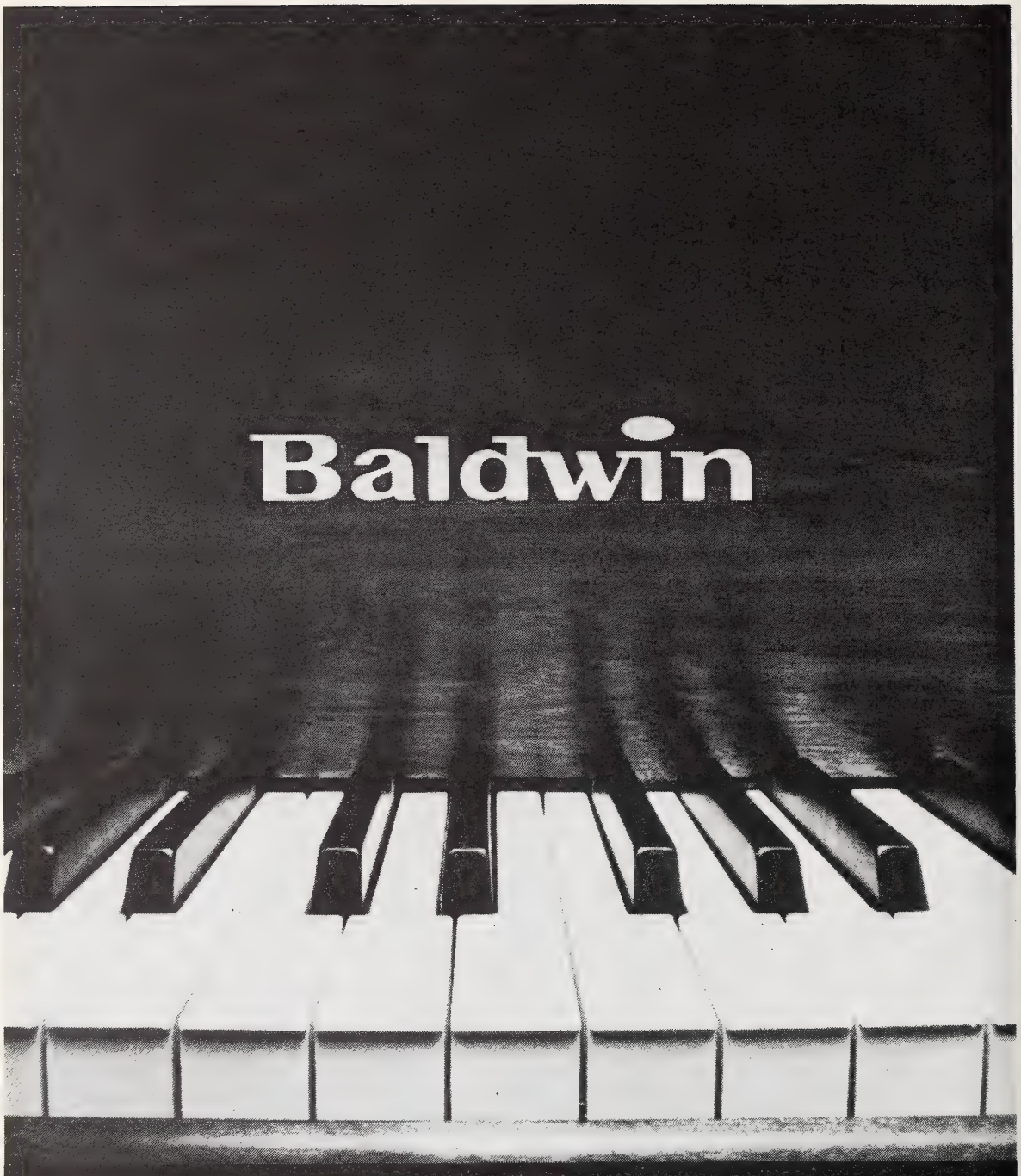
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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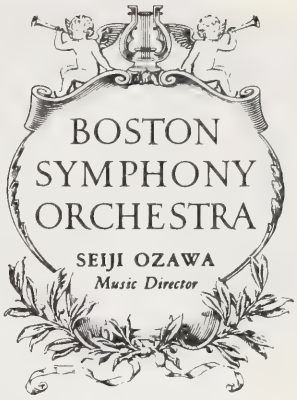
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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Thursday, 15 April at 8
Friday, 16 April at 2
Saturday, 17 April at 8

**SEIJI OZAWA** conducting

BERLIOZ — Requiem *(Grande Messe des morts),* Opus 5

Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertorium)
Hostias
Sanctus
Agnus Dei

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**Hector Berlioz**
Requiem *(Grande Messe des morts)*, Opus 5



*Louis-Hector Berlioz was born at La Côte-St.-André, Isère, France, on 11 December 1803 and died in Paris on 8 March 1869. He completed his Requiem on 29 June 1837, and François-Antoine Habeneck conducted the first performance in the church of St. Louis-des-Invalides, Paris, on 5 December that year; Gilbert-Louis Duprez was the tenor soloist. The first American performance was given by Leopold Damrosch at New York's Academy of Music with the Oratorio Society and soloist Italo Campanini on 4 May 1881. The first performance in Boston was given at the Music Hall on 12 February 1882, Benjamin J. Lang conducting the Cecilia Society with Charles Adams as tenor soloist. Charles Munch conducted the first Boston Symphony performances with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, and tenor David Lloyd in April 1951. Munch led performances also at Tanglewood in 1952 and 1954, then again in Boston and at Tanglewood during the 1958-59 season. Seiji Ozawa led Boston Symphony performances of the Berlioz Requiem, all in memory of Munch, at Tanglewood in 1970, at the Church of St. Paul the Apostle in New York City in February 1976, and in Paris (combining forces with the Orchestre de Paris and the chorus of the Paris Opera) in March 1976. The most recent BSO performance was given by Seiji Ozawa at Tanglewood in August 1977: also participating were the Berkshire Music Center Orchestra, the Boston University Young Artists Orchestra Brass, the Tanglewood Festival Chorus and Choir, John Oliver, conductor, and tenor soloist Kenneth Riegel. The instrumentation of the Berlioz Requiem is discussed below.*

Charles X of France, younger brother of Louis XVI, who had been guillotined in 1793, and of Louis XVIII, who had been titular monarch in 1795 and who had been installed as puppet king by the Allies both times they had sent Napoleon into exile, was the sort of man capable in the 1820s of a belief in Divine Right. Constitutional monarchy held no charms for him. He would rather hew wood, he insisted, than reign under the conditions with which his colleague in England had to put up. Three days of violent uprising in July 1830 put an end to his six-year reign. Under King Louis-Philippe, an annual commemorative service honored those who had lost their lives in the Revolution of 1830, and it was for one of those services that Comte Adrien de Gasparin, Minister of the Interior, commissioned a Requiem from the thirty-three-year-old Berlioz. "The text of the Requiem was a quarry I had long coveted," Berlioz recalled later. "Now at last it was mine, and I fell upon it with a kind of fury. My brain felt as though it would explode with the pressure of ideas. The outline of one piece was barely sketched before the next formed itself in my mind. It was impossible to write fast enough . . ." Berlioz gratefully dedicated the score to de Gasparin, an act that gave him the greater pleasure because by then that cultivated minister—"part of that small minority of French politicians interested in music, and of the still more select company who have a feeling for it"—was no longer in power.

But if writing the Requiem was easy and a pleasure, almost nothing else was. The government Director of Fine Arts tried to abort the commission. Luigi Cherubini, the sort of composer to whom a less imaginative minister would have sent such a commission, was offended and, together with his pupils, in active opposition. It was decreed that the commemorative service in July 1837 would have no music. Purchase orders and invoices and memoranda made their sluggish way from one government bureau to another, and it took five months for the copyists, the choristers who had already been in rehearsal, and Berlioz himself to get paid. At the point when there seemed to be no hope whatever for a performance, the news came that Field-Marshal Damremont had been shot through the heart in the assault on the Algerian town of Constantine.* A service was to be held in the Invalides for Damremont and the others who were killed during the siege of Constantine. This came under the jurisdiction of the Minister of War, General Bernard, who was friendly to Berlioz, or at least was not against him, and suddenly the Requiem was on again.

Bernard, however, had one more nasty surprise to spring on the composer, which was that the performance would have to be conducted by François-Antoine Habeneck, chief conductor at the Opéra, which made him politically the most powerful musician in Paris. He was one of the old-style conductors who worked not from a score, but from a first-violin part with other instrumental parts cued in, but he was an able musician and a

*In 1827, in the Kasbah of Algiers, one of the Turkish deys struck the French consul with a fly-swatter, setting off a series of incidents and reprisals that led to the French conquest and colonization of Algeria.




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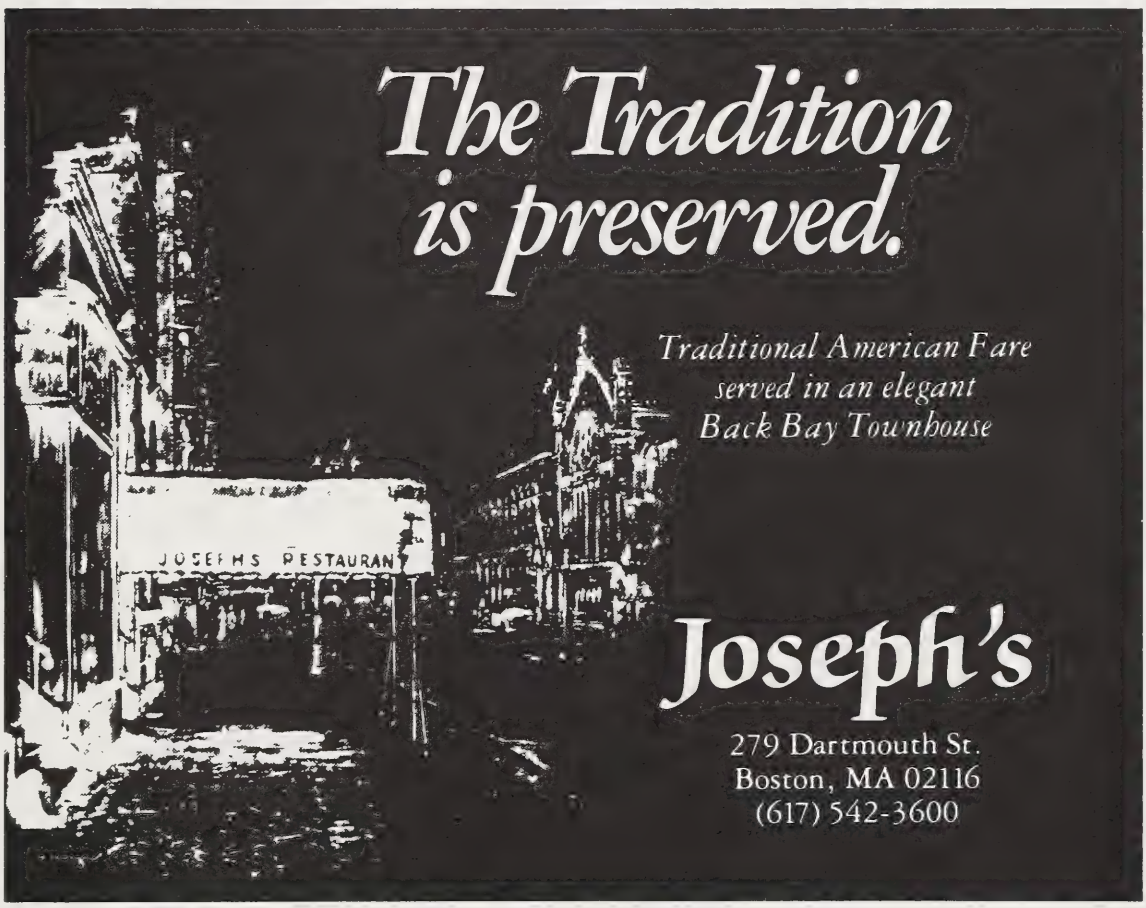
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thorough workman: Richard Wagner, far from easy to please, praised Habeneck's performance of the Beethoven symphonies as the best he had ever heard. For many reasons, Habeneck and Berlioz were not on good terms, and as one assays the evidence, it really does appear that Habeneck tried to sabotage the premiere of the Requiem by laying down his baton and taking a pinch of snuff at the first measure—with its tempo change—of the *Tuba mirum*.* "With my habitual mistrust I had stayed just behind Habeneck," reports Berlioz. ". . . I had been keeping my eye on him. In a flash I turned on my heel, sprang forward in front of him and, stretching out my arm, marked out the four great beats of the new tempo. The bands followed me and everything went off in order. I conducted the piece to the end. . . . When, at the final words of the chorus, Habeneck saw that the *Tuba mirum* was saved, he said, 'God, I was in a cold sweat. Without you we would have been lost.' 'I know,' I replied, looking him straight in the eye. . . . The success of the Requiem was complete, despite all the intrigues and stratagems, blatant or underhand, official and unofficial, which had been resorted to to stop it."

Berlioz begins with chorus and an orchestra of woodwinds, French horns, and strings. He proposes specific numbers—four flutes, two oboes, two English horns, four clarinets, twelve French horns, eight bassoons, fifty violins, twenty each of violas and cellos, eighteen basses, and, for the chorus, eighty women,† sixty tenors, and seventy basses—but adds that these numbers "are only relative, and one can, space permitting, double or

*That Habeneck took snuff at that point is certain. What is in question is whether he did it out of negligence or malice. The matter is sensibly discussed by David Cairns in his edition of the Berlioz *Memoirs*, Alfred A. Knopf, New York, 1969.

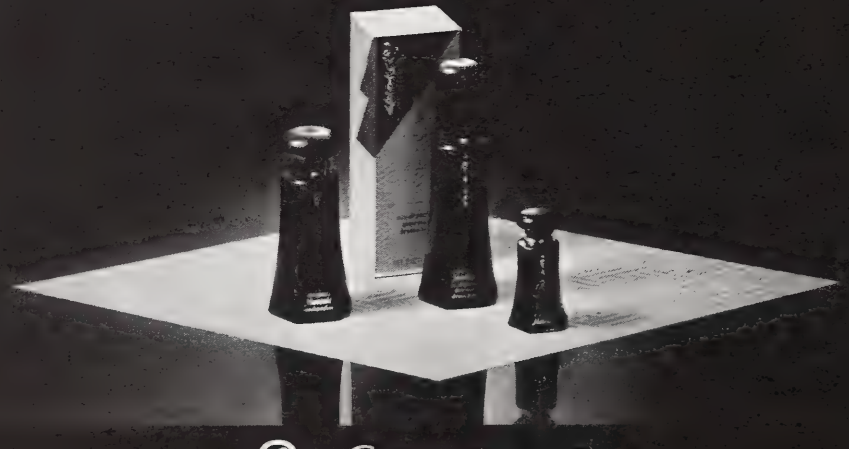
†Altos have extended independent parts in the *Quaerens me*, the *Sanctus*, and the *Agnus dei* only.



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triple the vocal forces and increase the orchestra proportionally. If one has an immense chorus of 700 or 800 voices, the entire group should sing only in the *Dies irae*, the *Tuba mirum*, and the *Lacrymosa*, using no more than 400 voices in the rest of the score."

In writing for the chorus, Berlioz uses both an expressive cantabile (e.g., "*Requiem aeternam*" and "*Te decet hymnus*") and a quiet rhythmic declamation (e.g., "*et lux perpetua*" and "*Kyrie eleison*"). Indeed, when the voices first enter, he at once suggests both manners, the basses' melody being accompanied by the detached syllables of the tenors, who in turn are doubled by the bassoons playing the same legato melody.

The **Dies irae** begins with the same vocal and orchestral forces, and with striking contrast between the stern phrase of the cellos and basses (quite obsessive this will turn out to be) and the plaintive line of the sopranos and woodwinds. With the *Tuba mirum* Berlioz, in a dramatic stroke, adds four brass groups, stationed north, east, west, south at the corners of the grand mass of singers and instrumentalists (*not* at the corners of the auditorium). Let Berlioz himself describe it: "First all four groups break in simultaneously . . . then successively, challenging and answering one another from a distance, the entries piling up, each a third higher than the one before." It was here that "our hero of the



*A caricature by Doré of Berlioz conducting, ca. 1850*

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snuffbox," as Berlioz calls him, made his disconcerting choice. Berlioz continues: "It is . . . of the utmost importance to indicate the four beats of the new, slower tempo very clearly the moment it is reached; otherwise the great cataclysm, a musical representation of the Last Judgment, prepared for with such deliberation and employing an exceptional combination of forces in a manner at that time unprecedented and not attempted since [Berlioz is writing about 1848]—a passage which will, I hope, endure as a landmark in music—is mere noise and pandemonium, a monstrosity." As the movement proceeds, Berlioz unleashes as well an immense volume of percussion, four pairs of kettledrums, two bass drums, four tam-tams, and ten cymbals. As Death and Nature stand astounded, the music falls into silence. (Some of this music is recycled from a Mass Berlioz wrote about 1824, most of which he destroyed.)

The obsessive bass phrase from the beginning of the *Dies irae* continues to sound through **Quid sum miser**, a brief and quiet movement in which the words are assigned almost entirely to the tenors, who are specifically asked to express humility and fear in their singing. English horns, bassoons, cellos, and basses accompany.

**Rex tremendae** is another conception on a huge scale, and on the words "*Ne cadam in obscurum!*" the Day of Judgment brass and percussion intervene once more. But the thought of the fount of mercy brings quiet.

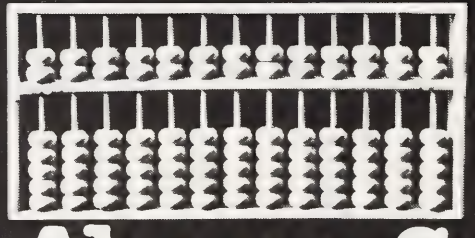
**Quarens me**—these are the lines of text that, according to Donald Francis Tovey, "Dr. Johnson sometimes tried to quote, but never without bursting into tears"—is sung by unaccompanied voices, and very softly throughout.



*François-Antoine Habeneck*



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Sheer terror whips through the "lamentable day" called up by the **Lacrymosa**. After the gentle interlude of *Pie Jesu,* the brass choirs and the percussion join to tie this movement to the earlier parts of the *Dies irae.* The idea of thus using extra brass went back to 1831 and a never-executed plan for an oratorio on "*The Last Day of the World*"; then, too, Berlioz's letters indicate his concern for presenting this cataclysm with characteristic economy and precision.

The Offertory, **Domine, Jesu Christe**, is another movement of the greatest delicacy. Almost to the end, the voices sing on two notes, and only the word "*promisisti*" releases them.

**Hostias** is for male voices with instrumental punctuation. But what punctuation it is, that series of chords for high flutes with eight trombones swelling and receding on their deepest pedal notes!

High solo violins, flute, and violas divided into four sections and playing "a very dense tremolo" accompany the tenor solo and the choral responses in the **Sanctus**. The *Hosanna* is fugued, and Berlioz implores the chorus to sing "without violence, sustaining the notes well instead of accenting them one by one." For the return of the *Sanctus*, Berlioz finds yet another of his most extraordinary and new sounds. At the first performance, the tenor solo was taken by Gilbert-Louis Duprez, the first Edgardo in Donizetti's *Lucia di Lammermoor* and also Berlioz's first Benvenuto Cellini, in which opera he got lost when his wife's physician appeared in mid-performance to signal in pantomime the birth of a baby boy.

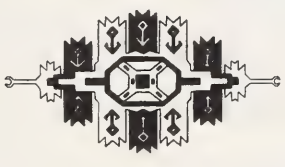
In the **Agnus Dei**, as in several passages of the *Dies irae* and the Offertory, Berlioz somewhat reorders the text. This is a movement of summation and of recapitulation of words, musical themes, and textures. Woodwinds, trombones, and voices sing repeated "*Amens*" across the pianissimo arpeggios of the strings and the softly thudding punctuations of eight kettledrums.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.


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**Requiem**

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis!
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:
Ad te omnis caro veniet.
Requiem aeternam dona defunctis, Domine,
et lux perpetua luceat eis!
Kyrie eleison!
Christe eleison!
Kyrie eleison!

Grant them eternal rest, O Lord,
and let everlasting light shine on them.
To thee, O God, praise is meet in Zion,
and unto thee shall the vow be performed
in Jerusalem.
Hearken unto my prayer:
unto thee shall all flesh come.
Grant the dead eternal rest, O Lord,
and let everlasting light shine on them.
Lord, have mercy upon us!
Christ, have mercy upon us!
Lord, have mercy upon us!

**Dies irae**

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

The Day of Wrath, that day
shall dissolve the world in ashes,
as witnesseth David and the Sibyl.

What trembling there shall be
when the Judge shall come
who shall thresh out all thoroughly!

The trumpet, scattering a wondrous sound
through the tombs of all lands,
shall drive all unto the Throne.

Death and Nature shall be astounded
when the creature shall rise again
to answer to the Judge.

A written book shall be brought forth
in which shall be contained all
for which the world shall be judged.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest,
and naught shall remain unavenged.

**Quid sum miser**

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be
without fear?

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

I pray a supplicant, kneeling,
my heart contrite as ashes,
give care to my end.

**—Please turn the page quietly.—**

**Rex tremendae**

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Confutatis maledictis [Jesu]
Flammis acribus addictis,
Voca me,
Et de profundo lacu,
Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus!
Qui salvandos salvas gratis;
Salva me, fons pietatis!

King of awful majesty,
who freely savest the redeemed,
save me, O fount of mercy.

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

When the damned are confounded
and devoted to sharp flames,
call thou me,
and from the bottomless pit
and the mouth of the lion, deliver me,
lest I fall into darkness,
lest Tartarus swallow me.
Who freely savest the redeemed,
save me, O fount of mercy.

**Quaerens me**

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
Supplicanti parce, Deus.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti,

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Seeking me didst thou sit weary:
thou didst redeem me, suffering the cross:
let not such labor be in vain.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning.

I groan as one guilty;
Spare, O God, me, thy suppliant.

My prayers are not worthy,
but do thou, good Lord, show mercy,
lest I burn in everlasting fire.

Thou who didst absolve Mary
and didst hear the thief's prayer,
hast given hope to me also.

Give me a place among thy sheep
and put me apart from the goats,
setting me on the right hand.

**Lacrymosa**

Lacrymosa dies illa
Qua resurget ex favilla
Homo reus judicandus.

Pie Jesu,
Dona eis requiem aeternam.

Lamentable is that day
on which guilty man shall arise
from the ashes to be judged.

Merciful Jesu,
Grant them eternal rest.

**Offertorium**

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis!
Domine, libera eas de poenis inferni

et de profundo lacu!
Libera eas, et sanctus Michael signifer

repraesentet eas in lucem sanctam
quam olim Abrahae
et semini ejus promisisti,
Domine Jesu Christe. Amen.

O Lord, Jesus Christ, King of glory,
deliver the souls of the departed faithful
from torment.
O Lord, deliver them from the torments
of hell
and from the bottomless pit.
Deliver them, and let Saint Michael the
standard-bearer
bring them forth into the holy light
which thou once promised
to Abraham and his seed,
Lord Jesus Christ. Amen.

**Hostias**

Hostias et preces tibi,
laudis offerimus.
Suscipe pro animabus illis
quarum hodie memoriam facimus.

To thee we render our offerings
and prayers with praises.
Receive them for those souls
which we commemorate today.

**Sanctus**

Sanctus, sanctus, sanctus, Deus
Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy holy, holy, God of Sabaoth.

Heaven and earth are full of thy glory.
Hosanna in the highest.

**Agnus Dei**

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam!

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam!
Ad te omnis caro veniet.

Requiem aeternam dona defunctis, Domine,
et lux perpetua luceat eis!
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
cum sanctis tuis in aeternum, Domine,
quia pius es! Amen.

Lamb of God, that takest away the sins of
the world,
grant them eternal rest.

To thee, O God, praise is meet in Zion,
and unto thee shall the vow be performed
in Jerusalem.
Hearken unto my prayer:
unto thee all flesh shall come.

Grant the dead eternal rest, O Lord,
and let everlasting light shine on them.
Grant them eternal rest, O Lord,
and let everlasting light shine on them
with thy Saints for ever, O Lord,
for thou art merciful. Amen.

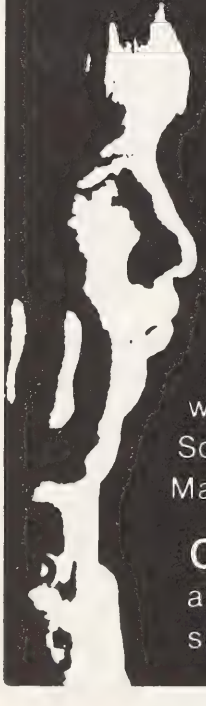
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**More . . .**

Berlioz's own *Memoirs* are the best introduction to his life, and a wonderful introduction at that. David Cairns's translation, much preferable to the old one by Ernest Newman, is available as a Norton paperback. J.H. Elliot's *Berlioz* in the Master Musicians series is a useful biography (Littlefield paperback), and, though it does not include the *Requiem,* Hugh Macdonald's booklet on *Berlioz Orchestral Music* is worth knowing (U. of Washington paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century* is important, comprehensive, and frustrating in its attempt at all-inclusiveness; the *Requiem* is interestingly treated in the first volume (Columbia University Press). There are a surprising number of Berlioz *Requiems* listed in the Schwann catalog; among them are two excellent recordings: Sir Colin Davis's with the London Symphony and Chorus and tenor Ronald Dowd (Philips), and Charles Munch's with the Boston Symphony Orchestra, the New England Conservatory Chorus, and tenor Leopold Simoneau (on budget-priced Victrola). André Previn's new recording with the London Philharmonic Choir and Orchestra and tenor Robert Tear has the advantage of digital sound, but I have not heard it (Angel).

—M.M.

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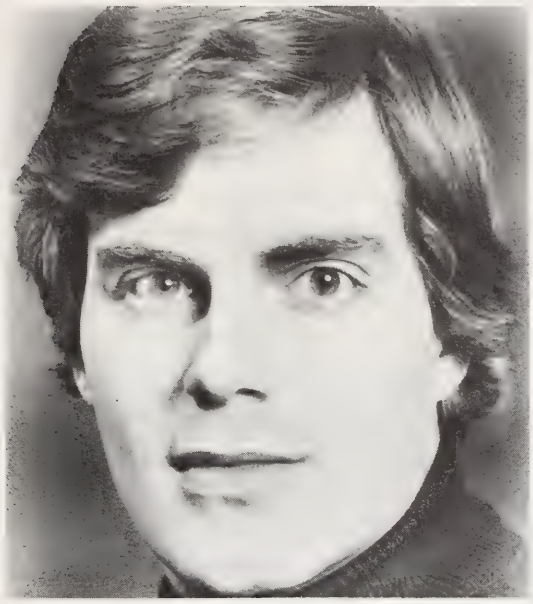


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## John Aler



Tenor John Aler's vocal artistry has won him critical and public acclaim for his appearances with virtually every major symphony orchestra across the United States, from Boston to San Francisco, under such distinguished conductors as Sergiu Comissiona, Edo de Waart, Carlo Maria Giulini, Bernard Haitink, Raymond Leppard, John Nelson, Eugene Ormandy, Seiji Ozawa, Gunther Schuller, Robert Shaw, and Michael Tilson Thomas. With the Boston Symphony Orchestra, he has sung music of Monteverdi, Stravinsky, Bach, Haydn, John Knowles Paine, and, most recently, on the BSO's gala centennial concert, Beethoven. Mr. Aler made his New York Philharmonic debut in performances of Berlioz's *Romeo and Juliet* under the direction of Daniel Barenboim during the 1980-81 season, also appearing later that year in Liszt's *Faust* Symphony under James Conlon. The spring and summer of 1981 found him participating in the Cincinnati May Festival and the Mostly Mozart Festival in New York, and other engagements last season included the London Symphony and the Hallé Orchestra in England. Mr. Aler has appeared at the Newport Music Festival and the Basically Bach Festival in New York, and he has been a participant at the Marlboro Music Festival.

On the operatic stage, Mr. Aler performed Mozart's *Così fan tutte* at the Glyndebourne Festival in 1979, and he has appeared with opera companies throughout North America as well as with the Belgian National Opera, the Municipal Theatre in Nancy, France, and the Opera du Rhin, interpreting the guileless heroes of Donizetti, Mozart, Rameau, and Rossini. He made his New York City Opera debut in the spring of 1981 in *Don Giovanni* and returned there earlier this season for performances in Bellini's *I puritani*. Important debuts during the current season include the leading role in Cavalli's *L'ormindo* at the Netherlands Opera and in Rameau's *Les Borêades* at the Aix-en-Provence Festival. In the fall of 1982, Mr. Aler will make his debut at the Vienna State Opera in Rossini's *Il barbiere di Siviglia.*

Born in Baltimore, John Aler earned his bachelor's and master's degrees in voice from Catholic University in Washington, D.C, and was a student at the Berkshire Music Center at Tanglewood. He has sung with most of the musical institutions in the Baltimore-Washington area and was invited to sing in Menotti's production of *Don Pasquale* at the Juilliard School's American Opera Center. In 1977 he was awarded first prize for men at the Concours International de Chant in Paris and first prize for the singing of French art songs. That same year he sang the leading role in the first professional American staging of Rameau's *Pygmalion,* in St. Louis. Mr. Aler's numerous recital appearances have included New York's Carnegie Hall and the National Gallery in Washington, D.C.

**Tanglewood Festival Chorus**
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappela* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and, newly issued by Philips, Mahler's Eighth Symphony, the *Symphony of a Thousand*. The chorus may also be heard on a recent Philips release with John Williams and the Boston Pops, *We Wish You a Merry Christmas!*

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fifth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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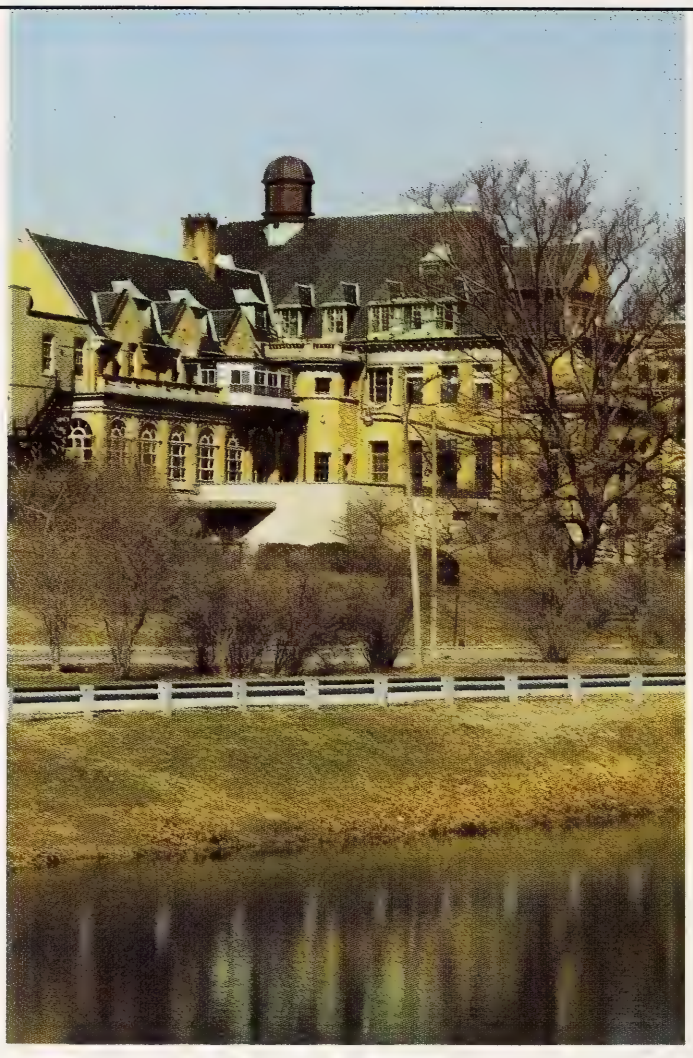

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John Oliver, conductor

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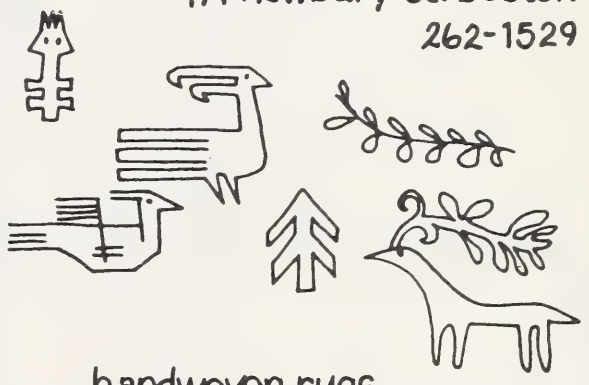
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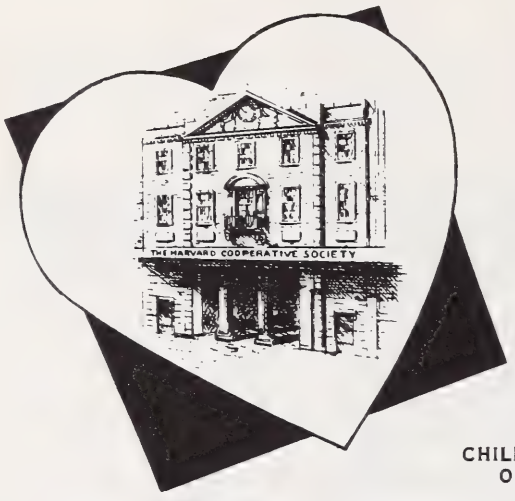
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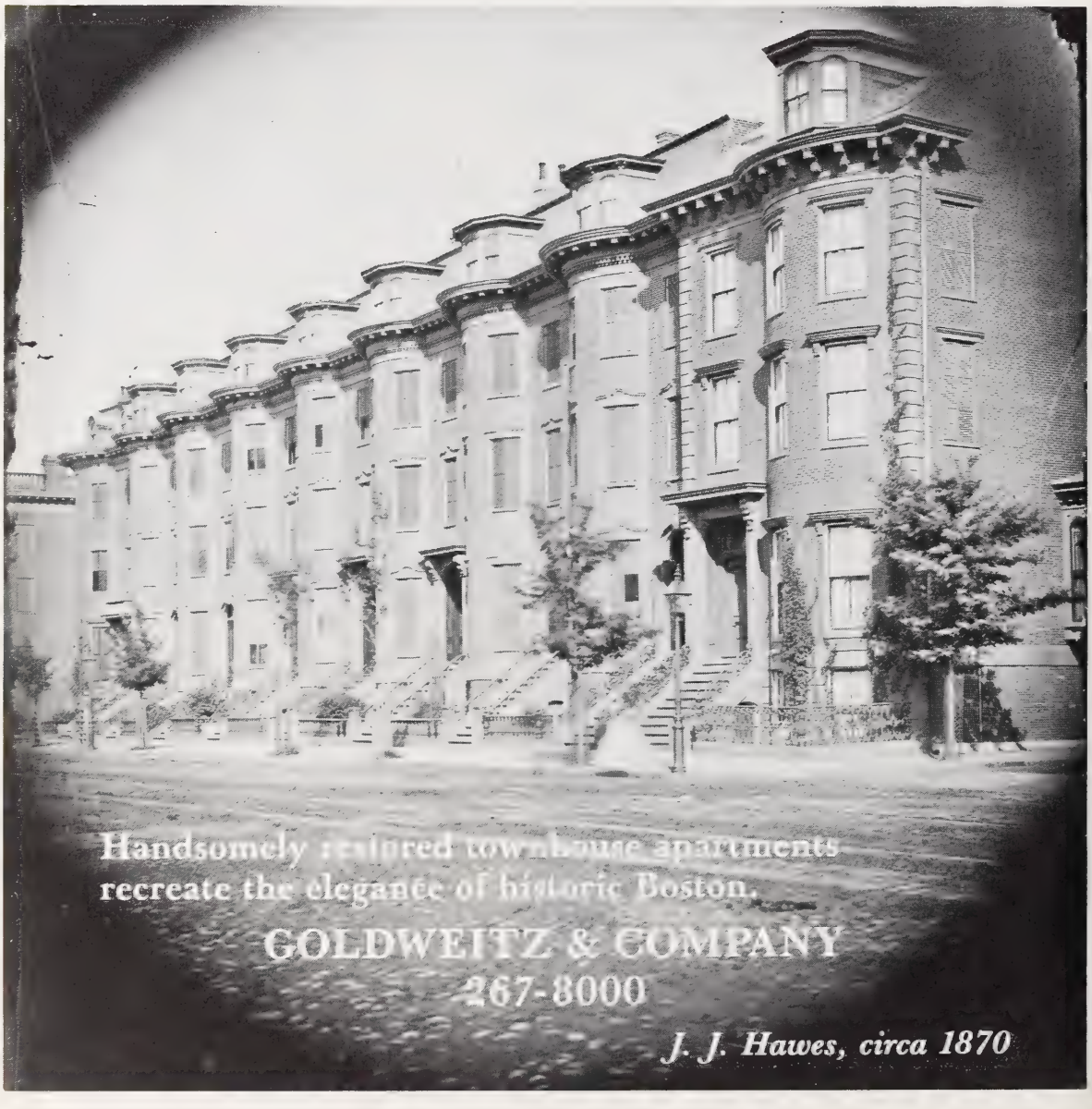
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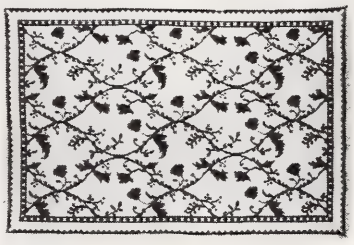
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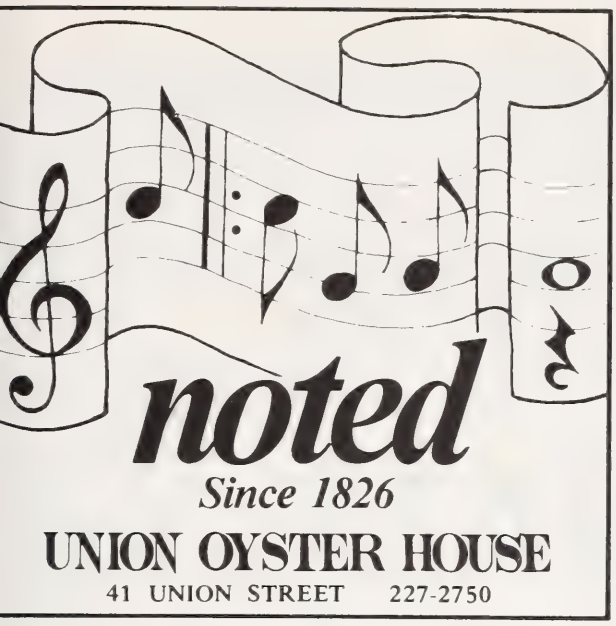
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Friday, 30 April—2-3:50
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SEIJI OZAWA conducting

| | |
|---|---|
| Busoni | *Comedy* Overture |
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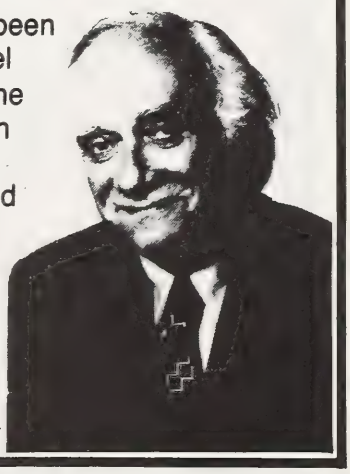
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

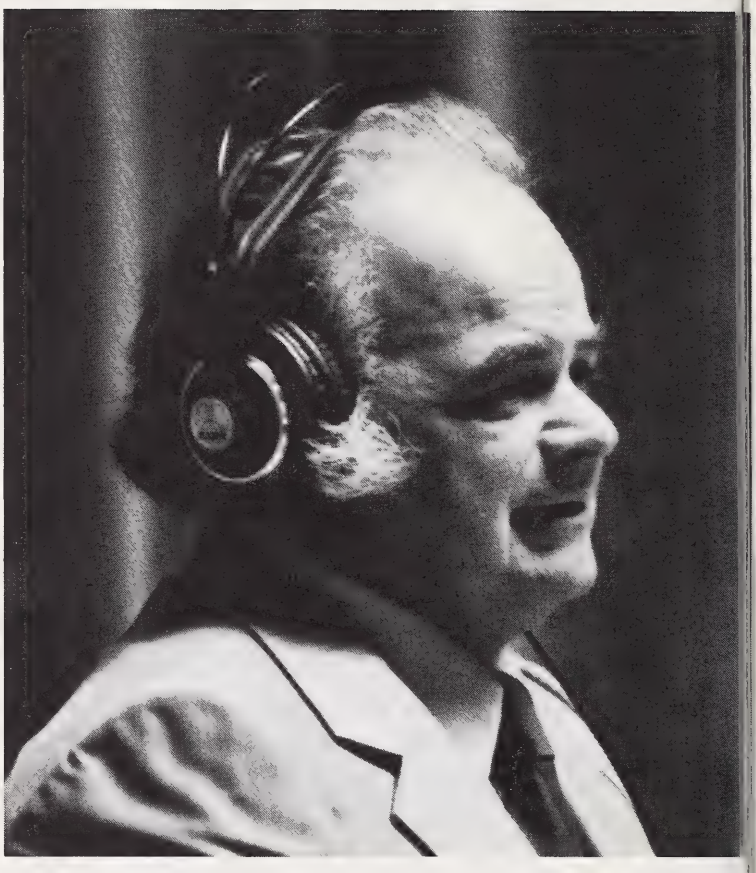
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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), WMEM-FM (Presque Isle 106.1), WEVO-FM (Concord 89.1), WVPR-FM (Windsor 89.5), and WVPS-FM (Burlington 107.9). Live Saturday evening broadcasts are carried by WGBH-FM and WAMC-FM, as well as by WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), and WPBH-FM (Hartford 90.5). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address ***with your newsletter label*** to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.


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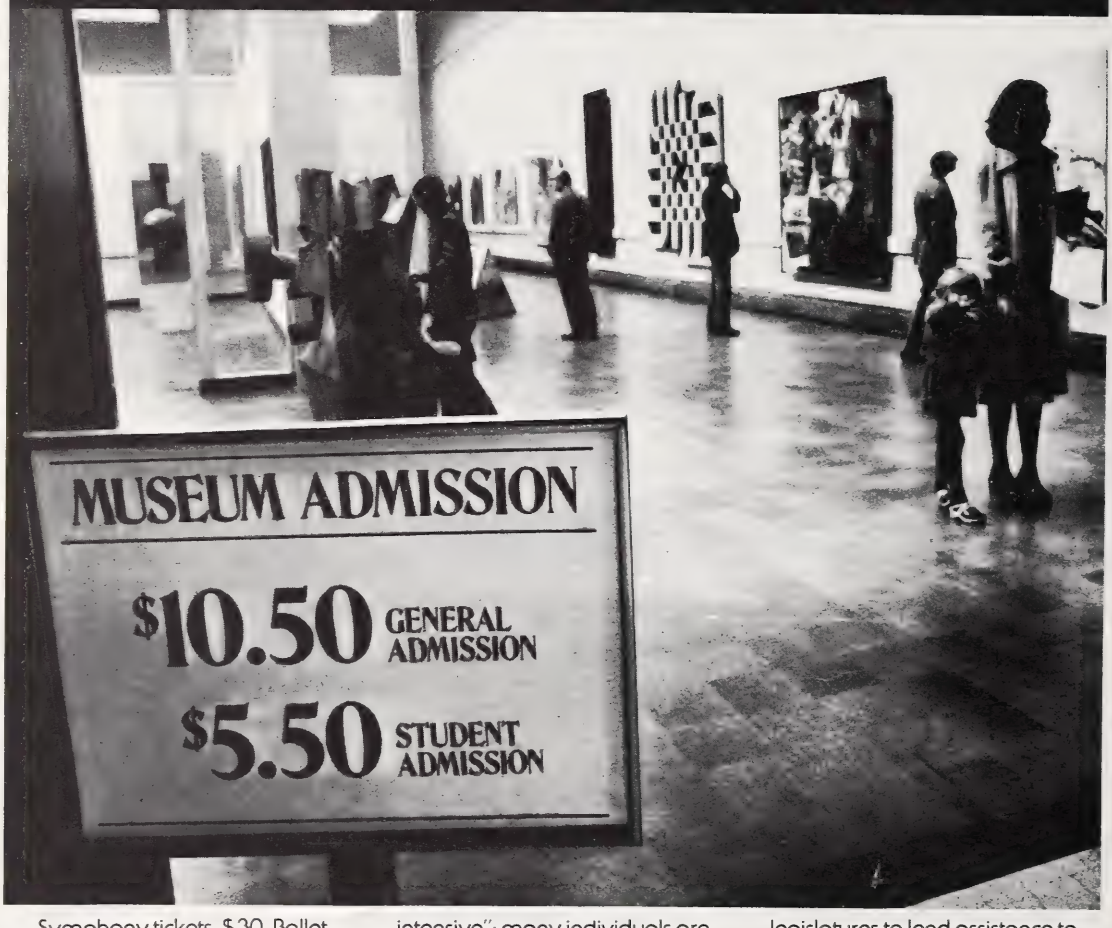
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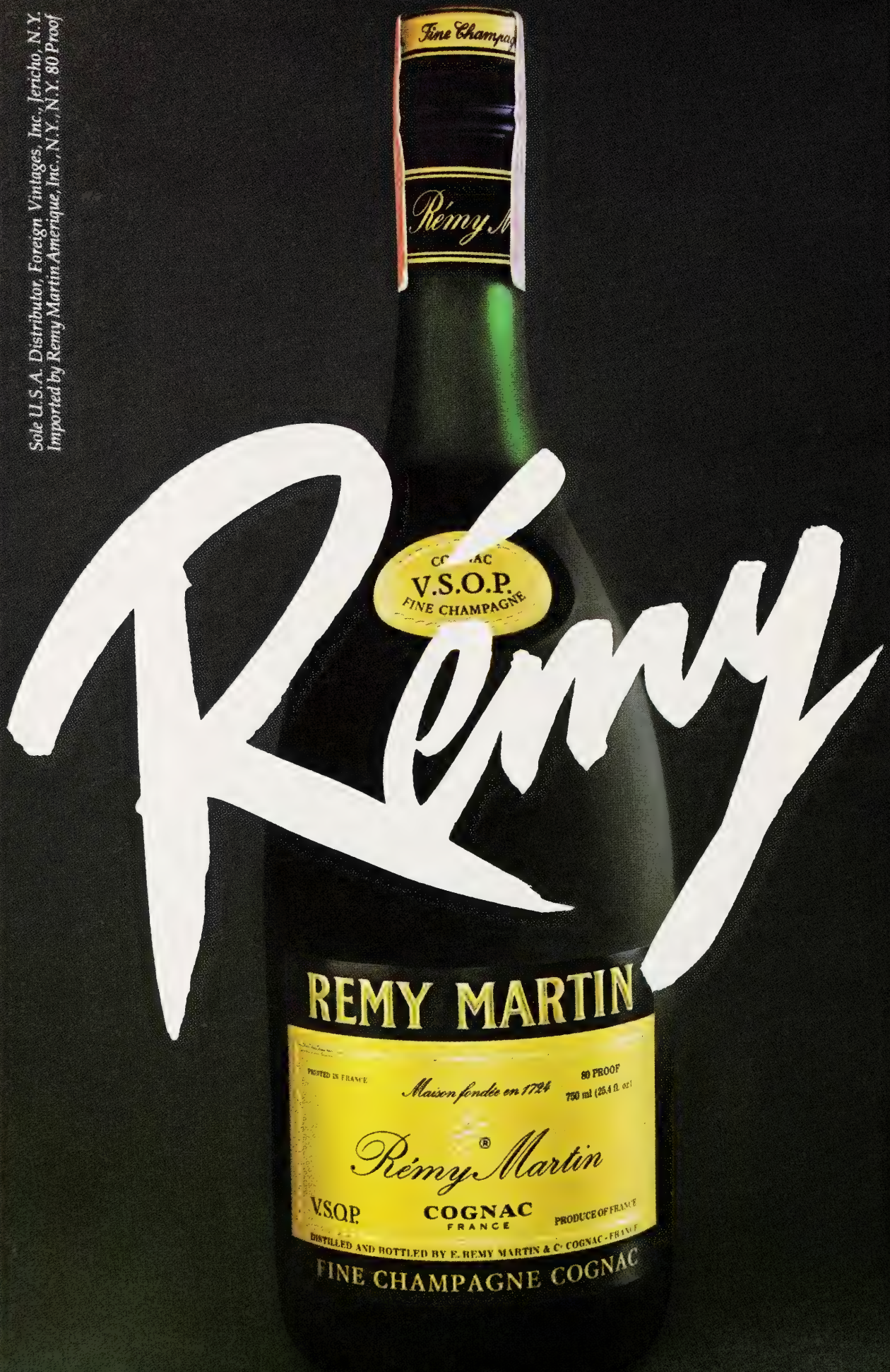
# Boston Symphony Orchestra



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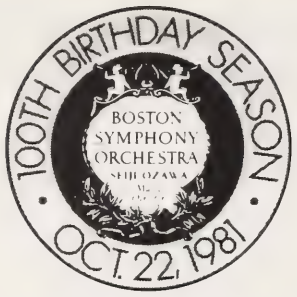
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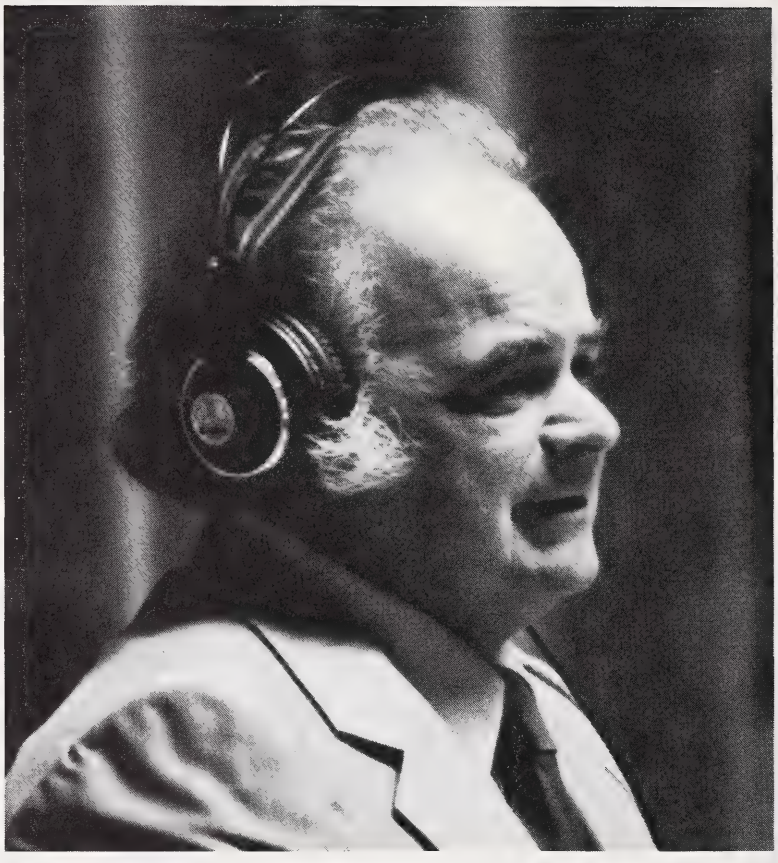
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BSO violinist Amnon Levy, with pianist Alice Wilkinson, will perform a benefit concert for the Lawrence Extended Day Program of the Lawrence School in Brookline on Sunday afternoon, 2 May at 4 p.m. The recital will include music of Brahms, Bartók, Korngold, and Kreisler and will take place at the Church of Our Saviour, corner of Monmouth and Carlton streets, Brookline. Tickets are $7.50 general admission; Sponsor tickets are available at two for $30. A reception will follow the concert. For further information, please call 739-5869.

BSO violinists Gerald Elias and Ronan Lefkowitz will perform the 44 violin duos of Béla Bartók, as well as music by Prokofiev, Hindemith, and Milhaud, in a series of three concerts at the Institute of Contemporary Art Theatre, 955 Boylston Street in Boston. The concerts will take place on 3 May, 24 May, and 14 June, all Monday evenings at 8. Tickets are $4 per concert or $10 for the three-concert series. They may be purchased at the door or reserved in advance by sending a check to Gerald Elias/ICA Concert Series, c/o Symphony Hall, Boston, MA 02115.

The Boston Artists' Ensemble, which includes violinist Arturo Delmoni, pianist Andrew Wolf, and BSO cellist Jonathan Miller, will play music of Beethoven, Fauré, Chopin, Debussy, and Grieg at the Longy School of Music in Cambridge on Tuesday evening, 4 May at 8. For ticket information, please call 864-1774.

On Sunday afternoon, 9 May at 3 p.m., the Westerly Center for the Arts in Westerly, Rhode Island, will present BSO violinist Fredy Ostrovsky and pianist Jean Alderman in recital. The program will include the violin sonata by Ridgway Banks (son of Talcott Banks, BSO Chairman of the Board Emeritus) and two rarely performed sonatas by Leoš Janáček and Edward Elgar. For ticket information, please call the Center for the Arts in Westerly at (401) 596-2031.

Max Hobart, Music Director and Conductor of the Civic Symphony Orchestra of Boston (and most visible to Symphony Hall audiences among the BSO's first violins) concludes his 1981-82 Civic Symphony season at Jordan Hall on Sunday evening, 9 May at 8 p.m. The program will include music of Haydn, Hanson, and Wagner and features the 1980 Cliburn Competition award-winning pianist Christopher O'Riley in the Rachmaninoff Piano Concerto No. 3. For ticket information, please call the Jordan Hall box office at 536-2412.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA 1981/82

### First Violins

Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins

Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

* *Participating in a system of rotated seating within each string section.*

### Violas

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*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos

Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses

Edwin Barker
*Harold D. Hodgkinson chair*

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

### Flutes

Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

Paul Fried

### Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn

Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets

Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones

Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith
Arthur Press
*Assistant Timpanist*

Thomas Gauger
Frank Epstein

### Harp

Ann Hobson Pilot

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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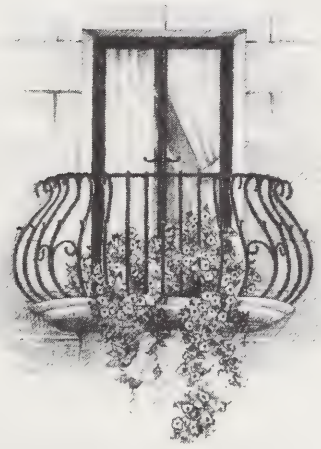
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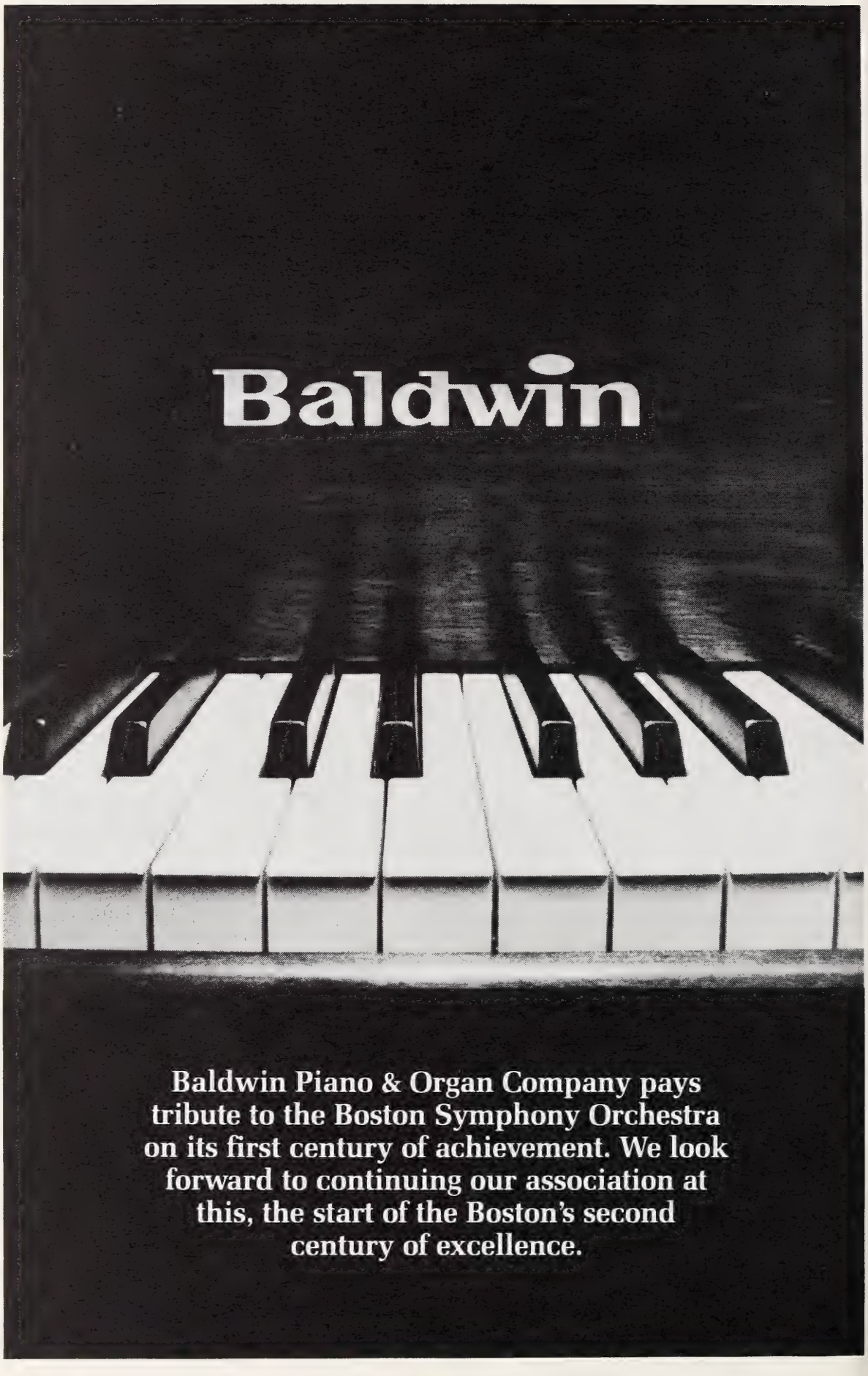
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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BOSTON SYMPHONY ORCHESTRA

**Seiji Ozawa,** *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82




Tuesday, 27 April at 8

**SEIJI OZAWA** conducting

VIVALDI — *The Four Seasons*

Concerto in E major, Opus 8, No. 1 (RV 269), *Spring*
Allegro
Largo
Allegro

Concerto in G minor, Opus 8, No. 2 (RV 315), *Summer*
Allegro non molto—Allegro
Adagio—Presto
Presto

Concerto in F major, Opus 8, No. 3 (RV 293), *Autumn*
Allegro
Adagio molto
Allegro

Concerto in F minor, Opus 8, No. 4 (RV 297), *Winter*
Allegro non molto
Largo
Allegro

JOSEPH SILVERSTEIN, violin

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Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
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Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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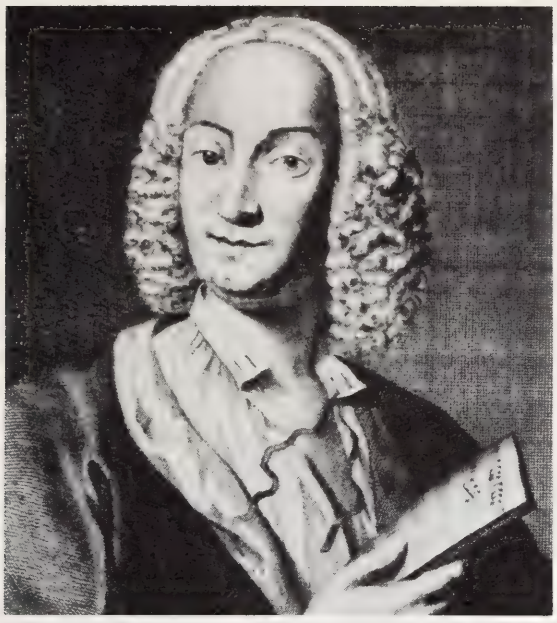



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**Antonio Vivaldi**
*The Four Seasons*



*Antonio Lucio Vivaldi was born in Venice, Italy, on 4 March 1678 and died in Vienna, Austria, on 28 July 1741. The four violin concertos collectively known as* The Four Seasons *were published in Amsterdam around 1725. Serge Koussevitzky conducted Boston Symphony performances of the "Summer" and "Spring" concertos in arrangements for string orchestra, keyboard, and organ in March 1928 and November 1936, respectively. The first complete BSO performance of* The Four Seasons *was given at Tanglewood in July 1971 with Joseph Silverstein as violin soloist and Michael Tilson Thomas conducting. Silverstein has been soloist for all subsequent BSO performances, conducted by Carlo Maria Giulini in Symphony Hall in April 1974; Seiji Ozawa at Tanglewood in 1976; Vittorio Negri at Tanglewood last July; and Seiji Ozawa earlier this season.* The Four Seasons *is scored for violin soloist, string orchestra, and continuo; the harpsichordist at this performance is Mark Kroll.*

*Il prete rosso,* "the red priest," as Antonio Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in well over 400 works, the most famous of which were spread in print and performance all over Europe, influencing concerto composers for the better part of the eighteenth century. Although he was frail at birth, suffering from what was described as *strettezza del petto* ("tightness of the chest," variously interpreted as anything from asthma to angina pectoris), and occasionally complained of his illness in later life, he nonetheless immersed himself with extraordinary energy in musical affairs, to the almost complete avoidance of priestly duties (he ceased saying Mass soon after his ordination in 1703). From 1703 to about 1718 he worked at the Pio Ospedale della Pietà, first as violin teacher, then as concert director. This institution was a charitable, state-run orphanage for girls, who were given special training in music, and whose frequent concerts were a high point in the Venetian social and artistic season. (Of course, the emphasis on musical training at these orphanages was not brought about because of any purely artistic motives on the part of the goverment, but rather to assure that the girls, when they came of age, could attract a husband who might support them and take them off the public rolls. Nonetheless, at least some of them became professional musicians in their own right.) It was for the musicians of this institution, with its constant need of new music for all sorts of instrumental combinations, that Vivaldi apparently composed much of his chamber music and his concertos (though in most cases, the only hint we have for date of composition is the year in which a piece was published—and by far the larger part of Vivaldi's works were never published).

The almost incredible scope of Vivaldi's compositional output has caused perpetual headaches for scholars trying to survey what he wrote, especially after the discovery in

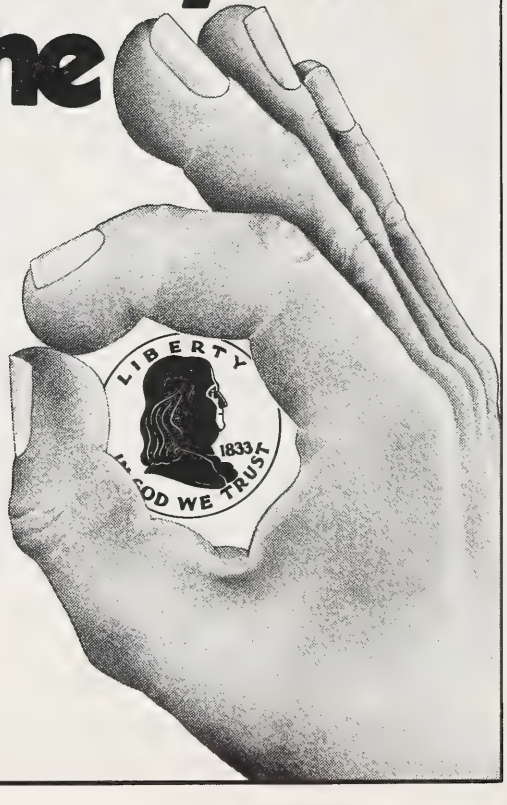
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the 1920s of what must have been the composer's personal library of his scores, some hundreds of works in manuscript that had never been published. There are at least five different systems for referring to Vivaldi's works (which include 220 violin concertos alone); this means that one must constantly translate from one numbering system to another in order to determine what piece is under discussion. The newest catalogue by Danish scholar Peter Ryom is by far the most complete, accurate, and rational; its numbers are cited as "RV" (for "*Ryom-Verzeichnis*") to distinguish it from the "R" numbers of the long-outdated Rinaldi catalogue. More recent listings, which are still frequently used, were prepared by Pincherle and Fanna (prefixed by "P" and "F" respectively), but both have errors and gaps; moreover, they concentrate only on Vivaldi's instrumental music, omitting entirely his roughly 50 operas, 45 cantatas and ***serenate***, half dozen oratorios, and nearly 60 sacred vocal compositions. Consistent use of the Ryom catalogue should bring some order out of all this chaos.

All this is by way of preface to indicate that it is often not the easiest thing in the world to know exactly which Vivaldi concerto we are talking about (though, as in the case of the present works, the programmatic subtitles help us out). The cynic, of course, would say, "What difference does it make? They all sound alike anyway." Now, while it is clear that Vivaldi developed certain standardized ways of handling the musical layout (which he used a lot simply because it worked), there are many fascinating variations of detail and many experiments, too. And while like any composer of that prolific era he sometimes cranked out a piece at high speed on demand by essentially rewriting an earlier piece, there is plenty of evidence that when he had the time he took pains to consider carefully the effect of the music. That effect was so overwhelming that it swept over much of Europe, and composers from the tip of the Italian boot up to England and Scandinavia attempted to imitate the directness of Vivaldi's pregnant themes and the energy of his rhythms, not to mention his highly refined ear for instrumental color.


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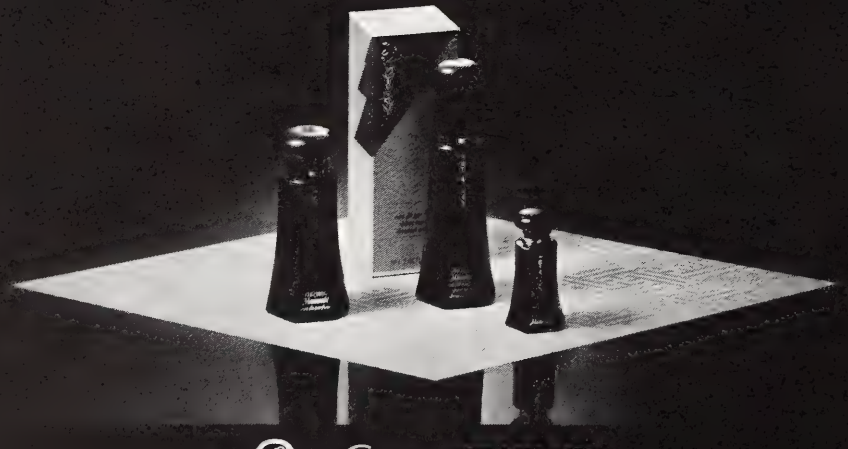
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# *Murasaki*

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SHISEIDO

If there is one work of Vivaldi's that has never suffered from confusion of identity, it is the series of four independent concertos known as *The Four Seasons*, the first four works in the Opus 8 set of twelve, all published under the title *Il cimento dell'armonia e dell'inventione (The Test of Harmony and Invention)*. The "test" in this case is conceived as a severe examination or trial of the powers of harmony (i.e., music) and invention (i.e., the composer's imagination) in creating musical illustrations of specific programmatic ideas. Program music had a history going back centuries in Vivaldi's day, but his approach was fresh and brilliant. His treatment of the seasons cleverly integrated the ritornello form of his concerto movements (in which a substantial passage reappears several times as a sort of refrain) with the diversity required for the "illustrations" by having the ritornello reflect a continuing natural phenomenon of the season (such as "Languor from heat" in the first movement of *Summer*), while the episodes in between ritornello statements provide vivid sound-pictures of specific events.

The published Opus 8 is dedicated to Count Venceslas Morzin, a member of an aristocratic Bohemian family (which later played an important part in Haydn's early years as a symphonist), who came to Venice as part of his duties in the Imperial service. There Vivaldi had become aquainted with him and even accepted the possibly honorific post of Master of Music in his service. With the Count's private orchestra he led performances of *The Four Seasons* but apparently found that there was some confusion about the incidents depicted in the musical program, because when he published the work, Vivaldi added four sonnets, each describing the content of one of the concertos, as well as a series of marginal notes in the parts to indicate to the players what image they were intended to represent. These are sometimes fairly general and even obvious (as in

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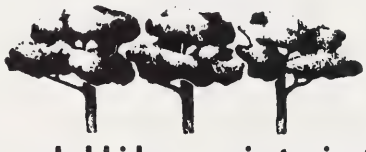
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the first movement of *Spring*, where the episodes in order are "Song of the birds," "The brooks flow," "Thunderclaps," and "Song of the birds" again). Others are charmingly and naively specific: the second movement of *Spring*, for example, notes that the orchestral violins represent "The murmuring of boughs and grasses," the repeated viola notes are "The barking dog," and the gentle solo violin line above it all is "The sleeping goatherd." The sonnets appended to the score are anonymous, but since they follow the sequence of events in the music quite exactly and make no great claims as poetry, we may perhaps safely assume that Vivaldi himself wrote them. Each sonnet (constructed in the Petrarchan form) is laid out so that all three movements of a given concerto are described in the course of its fourteen lines; they are given here as the composer's guide through the varied images of these colorful and brilliantly conceived works.

—Steven Ledbetter

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Del Sigre D. Antonio Vivaldi

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La salutan gli Augei con lieto canto,
E i fonti allo spirar de' Zeffiretti
Con dolce mormorio scorrono intanto:

Vengon coprendo l'aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi, tacendo questi, gli Augelletti
Tornan di nuovo al lor canoro incanto:

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme'l Caprar col fido con a lato.

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.

DESCRIPTIVE SONNET

of the concerto entitled

**SPRING**

by Signor D. Antonio Vivaldi

Spring has come and joyfully
The birds greet it with happy song,
And the brooks, while zephyrs gently blow,
With sweet murmuring flow along:

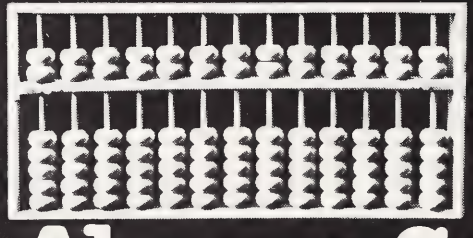
There come, shrouding the air with a black cloak,
Lightning and thunder chosen to herald it;
Then, when these are silent, the little birds
Return to their melodious incantations:

And now, in the gaily flowered meadow,
To the soft murmuring of boughs and grasses,
The goatherd sleeps with his faithful dog at his side.

To the festive sound of a pastoral pipe,
Nymphs and shepherd dance under their beloved sky
At the glittering appearance of spring.



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## L'ESTATE

Sotto dura staggion dal sole accesa
Langue l'huom, langue'l gregge, ed arde
il Pino;
Scioglie il cucco la Voce, e tosto intesa
Canta la Tortorella e'l gardelino.

Zeffiro dolce spira, mà contesa
Muove Borea improviso al suo vicino;
E piange il Pastorel, perchè sospesa
Teme fiera borasca, él suo destino;

Toglie alle membra lasse il suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche, e mosconi il stuol furioso!

Ah che pur troppo i suoi timor son veri.
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle spiche e a'grani alteri.

## SUMMER

In the harsh season scorched by the sun,
Languish man and flock, and the pine is
set afire;
The cuckoo begins to call, and soon after,
The turtle-dove and the goldfinch are
heard singing.

Zephyr sweetly blows, but Boreas suddenly
Enters into a contest with its neighbor;
And the little shepherd weeps, for he fears
The awesome threatening storm, and his
fate;

To his tired limbs rest is denied
By the fear of lightning, awesome thunder
And the furious swarm of flies and hornets!

Alas, his fears are justified.
The sky is filled with thunder and lightning.
And hail cuts down the proud grain.

## L'AUTUNNO

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere;
E del liquor di Bacco accesi tanti
Finiscono col sonno il lor godere.

Fa ch'ognuno tralasci e balli e canti:

L'aria che temperata dà piacere,
E' la staggion ch'invita tanti e tanti
D'un dolcissimo sonno al bel godere.

I cacciator alla nov'alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belva, e seguono la traccia;

Gia sbigottita, e lassa al gran rumore

De' Schioppi e canni, ferita minaccia

Languida di fuggir, mà oppressa muore.

## AUTUMN

The peasant celebrates with dances and songs
The pleasure of the happy harvest;
And inflamed by the wine of Bacchus, many
End with sleep their revelry.

The mild peasant air makes all abandon
dance and song;
This is the season which invites all mankind
To the sweet delights of peaceful sleep.

The hunters, at the break of dawn,
With horns, guns, and hounds set forth.
The animal flees, and they follow its tracks;

Already frightened and tired by the great
noise
Of guns and hounds, the wounded animal
attempts
Vainly to flee, but is overcome and dies.

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Agghiacciato tremar tra nevi algenti
Al severo spirar d'orrido Vento,
Correr battendo i piedi ogni momento;

E pel soverchio gel battere i denti;

Passar al foco i dì quieti e contenti
Mentre la pioggia fuor bagna ben cento

Camminar sopra il ghiaccio, e a passo lento
Per timor di cader, girsene intenti;

Gir forte, sdruciolar, cader a terra,
Di nuovo ir sopra'l ghiaccio e correr forte
Sinch' il ghiaccio si rompe, e si disserra;

Sentir uscir dalle serrate porte
Siroco Borea e tutti i Venti in guerra.
Quest'è'l verno, ma tal, che gioia apporte.

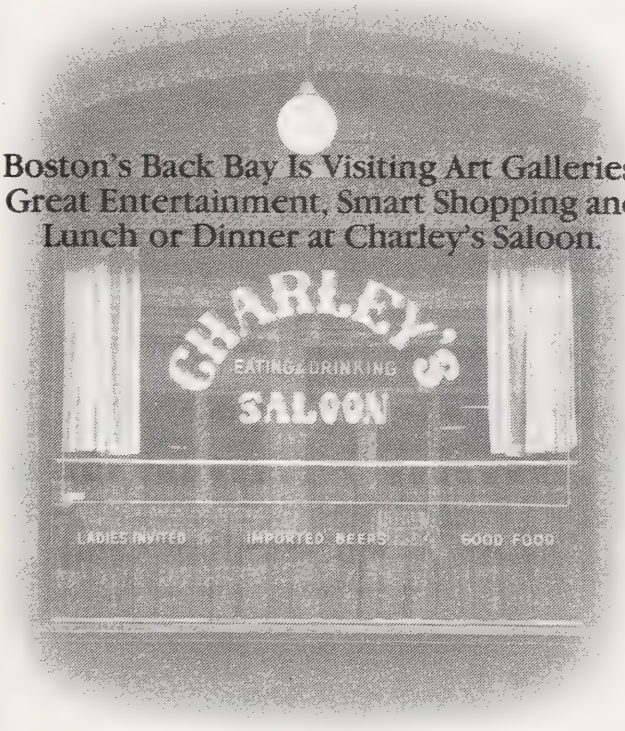
**WINTER**

Trembling with cold amidst icy snows
While a frightful wind harshly blows,
Running and stamping one's feet every minute:
And from the unbearable cold feeling one's teeth chatter;

Spending quiet contented days by the hearth
While the rain outside drenches people by the hundreds;
Walking on ice, and moving about cautiously
With slow steps for fear of falling;

Rushing, slipping, falling down,
Again walking on ice and running fast
Until the ice cracks and splits;

Hearing burst forth from the bolted doors
Sirocco, Boreas, and all the winds at war.
This is winter, but O what joy it brings!


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**Ludwig van Beethoven**
Symphony No. 6 in F, Opus 68, *Pastoral*



*Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He composed the bulk of this symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—it included the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on 22 December 1808 at the Theater-an-der-Wien in Vienna. The first American performance took place in Philadelphia on 26 November 1829 at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on 15 January 1842. Forty years later the Boston Symphony Orchestra played the* Pastoral *Symphony under Georg Henschel in the inaugural season, on 6 January 1882. Since then the BSO has performed it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Leonard Bernstein, Ferdinand Leitner, Klaus Tennstedt, and Seiji Ozawa, who led the most recent subscription performances earlier this season and the most recent Tanglewood performance in July 1980. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings.*

The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today), and during his summers spent outside of town he would be out-of-doors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently finished by the summer of 1808, since on 14 September he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

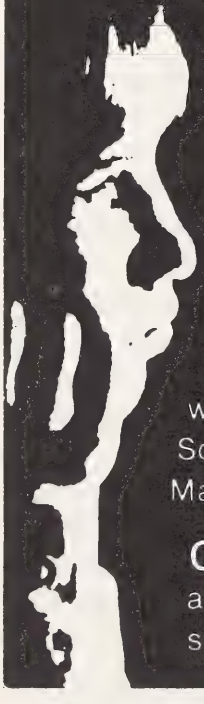
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One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view than the headings of the individual movements is the overall heading that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.


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Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were actually reversed in numbering—the *Pastoral* Symphony, given first on the program, was identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather, fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and the Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical" orientation claim to find the even-numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.


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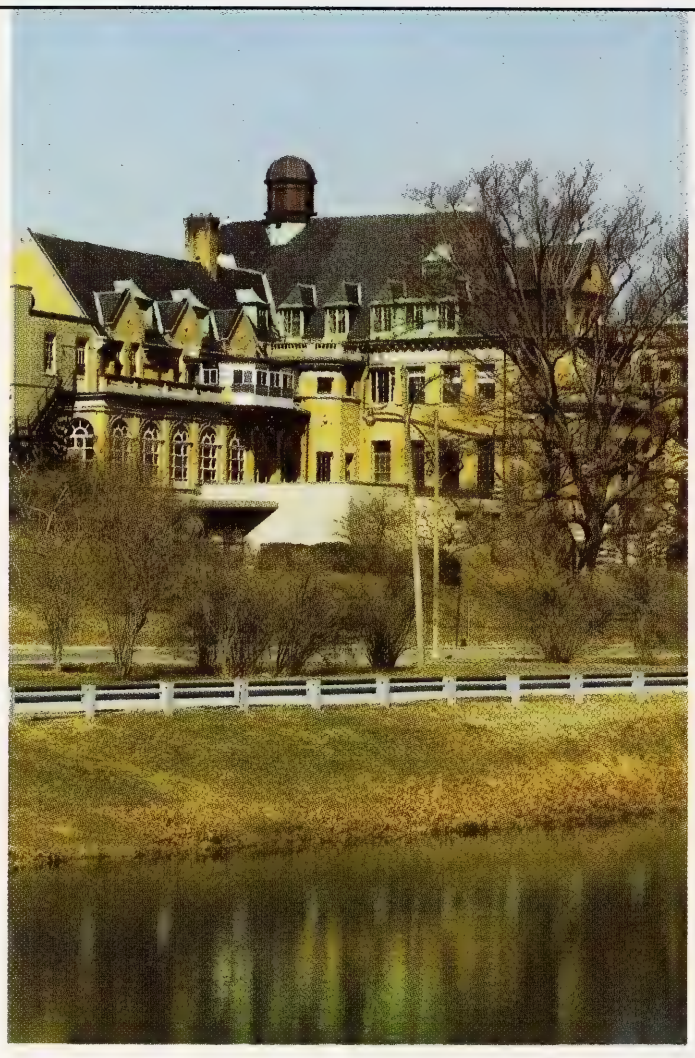

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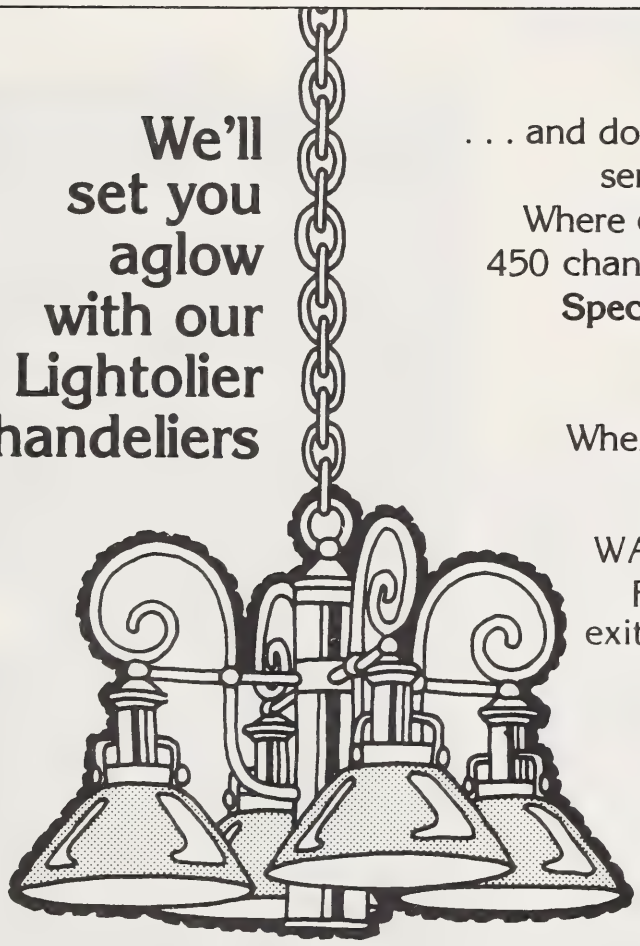
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Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished-seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminished-seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced


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with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral color and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of fields, woods, and streams can be distasteful, then will the *Pastoral* Symphony weary its hearers."

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and the woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this Andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes, and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying; Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the flute, oboe, and

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clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic writing did he link the movements of a symphony so that they would be performed without a break. It is significant that it happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense; there is no question about the tense musical link between movements in the Fifth Symphony, just as there should not be about the *Pastoral* if Beethoven's program were suddenly to disappear. The scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic Allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the Allegro whether or not one thinks of it as "grateful feelings after the storm."

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional appearance of a bassoon accompaniment consisting of three notes; this is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling. The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke with the greatest admiration of Beethoven's orchestration here and helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm. As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches*, a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in the world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—S.L.

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**More...**

Vivaldi has been the subject of a great deal of study in recent years. Standard biographies include Marc Pincherle's (Norton paperback) and Walter Kolneder's (U. of California), though both have to some extent been superseded. A.J.B. Hutchings's *The Baroque Concerto* (Norton paperback) places the Vivaldi concertos in the context of the form throughout Europe over a century; Eleanor Selfridge-Field's *Venetian Instrumental Music from Gabrieli to Vivaldi* (Praeger) traces the richness and variety of the instrumental genres in a single important center. The three most recent biographical studies are all by Michael Talbot: a splendid brief survey in The New Grove, a superb volume in the Master Musicians series (Littlefield paperback), and a volume devoted to Vivaldi in the BBC Music Guides (U. of Washington paperback) which is fine on its own terms, but suffers somewhat because of its brevity in comparison with Talbot's longer book. *The Four Seasons* are, of course, the most frequently recorded concertos of Vivaldi. The Boston Symphony Orchestra under Seiji Ozawa, with Joseph Silverstein as soloist, has recorded the set for Telarc. BSO assistant concertmaster Emanuel Borok has recorded the concertos with the Cambridge Chamber Orchestra directed by former principal trumpet Rolf Smedvig on Digitech. Among Baroque specialists, the Concentus Musicus under Nicolaus Harnoncourt has recorded the four concertos as part of a complete traversal of Vivaldi's Opus 8 on Telefunken; Max Goberman's pioneering recording of the late fifties, part of an ambitious plan to commit to disc most of Vivaldi's work in authentic performance, still has its charms and remains available on Odyssey.

Of writings about Beethoven there is no end. The standard detailed biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory (Schimer, paperback). Although Solomon slights the discussion of the music itself, his book is one of the most interesting composer biographies ever written. There have been many studies of the symphonies, of course. George Grove's *Beethoven and His Nine Symphonies*, though written nearly a century ago from a now distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*,

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edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic essay appears in the first volume of *Essays in Musical Analysis* (Oxford, available in paperback). One of the most enlightening of all discussions of Beethoven's sketches and the light they throw on his process of composition is Philip Gossett's "Beethoven's Sixth Symphony: Sketches for the First Movement" in the *Journal of the American Musicological Society* for Summer 1974. Though necessarily technical, the article deals with certain fundamental problems and analyzes, among other things, the way Beethoven sketched and worked out the return of the first-movement recapitulation.

Beethoven's Sixth has, of course, been recorded many times. There are two BSO performances currently available, one led by Erich Leinsdorf in his complete set of the Beethoven symphonies (RCA), and one by Charles Munch (RCA). Herbert von Karajan's first Berlin Philharmonic recording in a complete set of the nine symphonies (Deutsche Grammophon) is one I have lived happily with for over a decade (I have not had the opportunity to hear his most recent version). I grew up with George Szell's performance with the New York Philharmonic (now on an Odyssey three-disc set, mono), and I retain a special fondness for that reading, as I do for Szell's later version with the Cleveland Orchestra in his complete traversal of the nine (CBS).

—S.L.

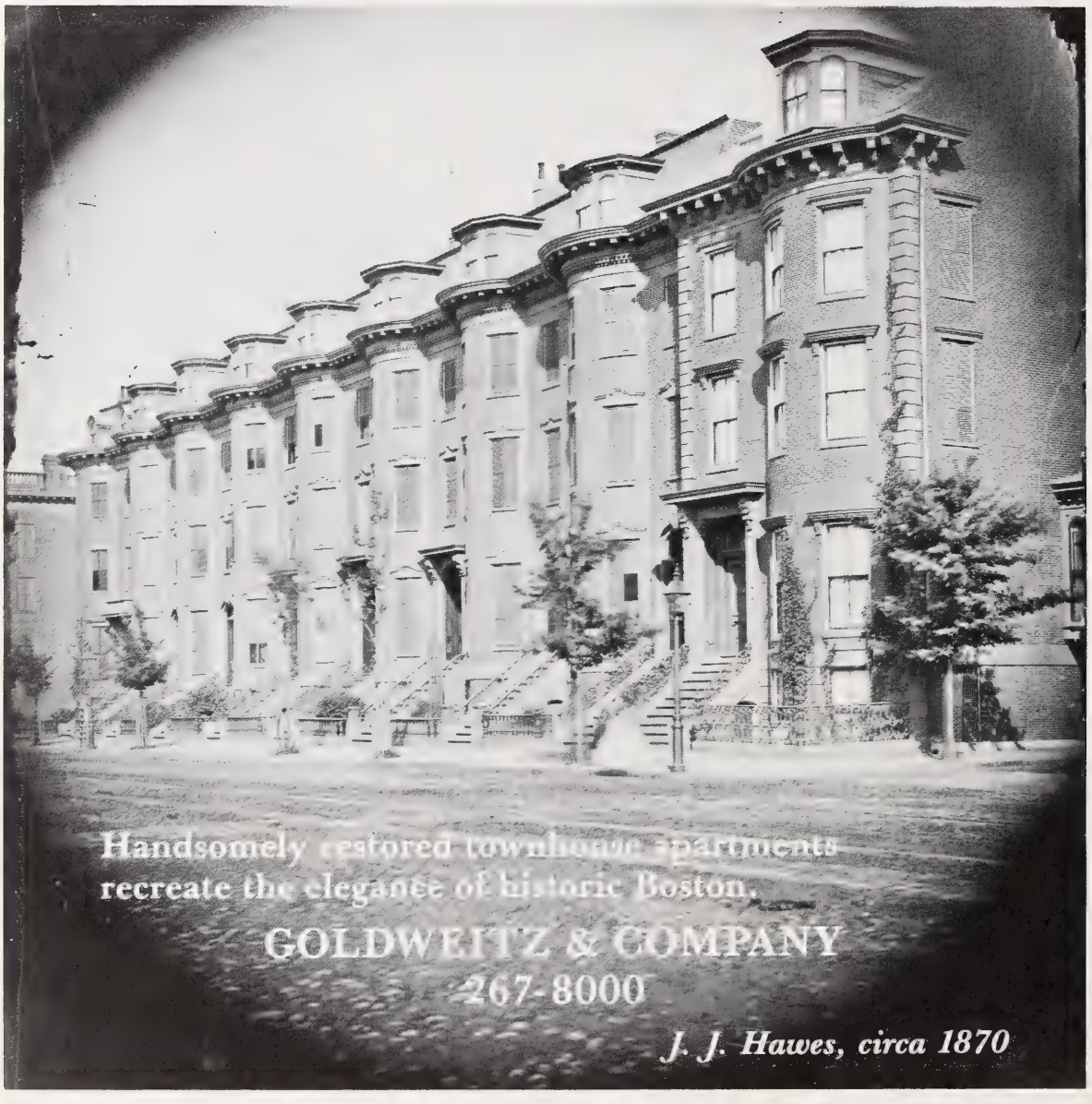





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## Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1980 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.




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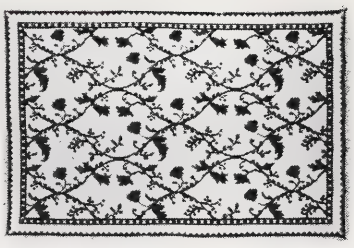
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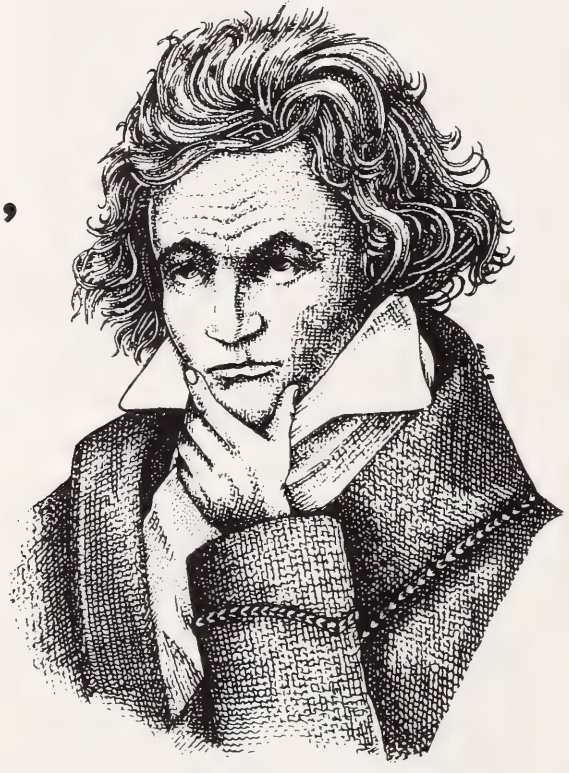
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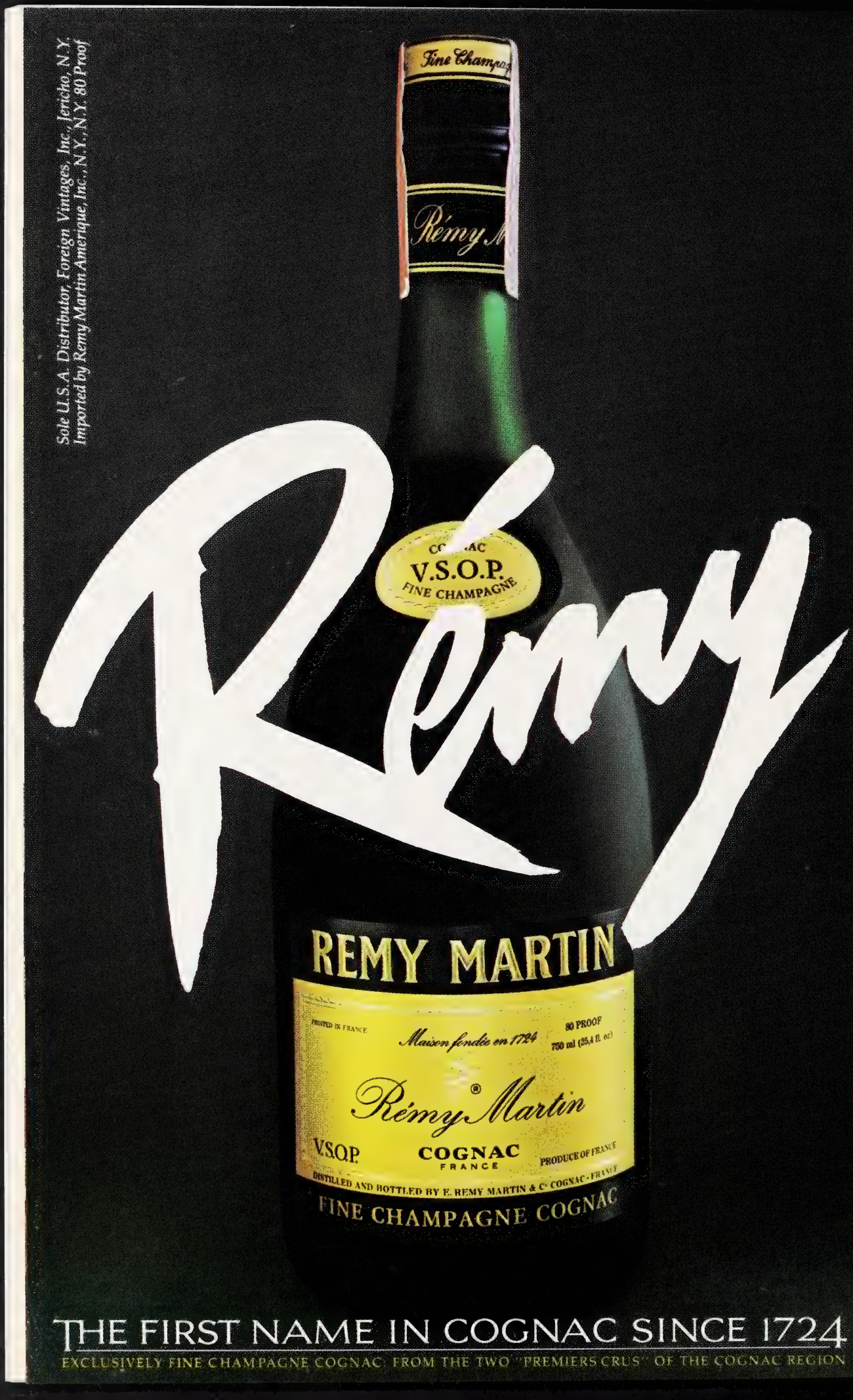

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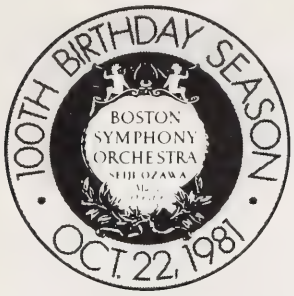
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Hundredth Birthday Season, 1981-82

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# BSO

## BSO Members in Concert

BSO violinist Amnon Levy, with pianist Alice Wilkinson, will perform a benefit concert for the Lawrence Extended Day Program of the Lawrence School in Brookline on Sunday afternoon, 2 May at 4 p.m. The recital will include music of Brahms, Bartók, Korngold, and Kreisler and will take place at the Church of Our Saviour, corner of Monmouth and Carlton streets, Brookline. Tickets are $7.50 general admission; Sponsor tickets are available at two for $30. A reception will follow the concert. For further information, please call 739-5869.

BSO violinists Gerald Elias and Ronan Lefkowitz will perform the 44 violin duos of Béla Bartók, as well as music by Prokofiev, Hindemith, and Milhaud, in a series of three concerts at the Institute of Contemporary Art Theatre, 955 Boylston Street in Boston. The concerts will take place on 3 May, 24 May, and 14 June, all Monday evenings at 8. Tickets are $4 per concert or $10 for the three-concert series. They may be purchased at the door or reserved in advance by sending a check to Gerald Elias/ICA Concert Series, c/o Symphony Hall, Boston, MA 02115.

The Boston Artists' Ensemble, which includes violinist Arturo Delmoni, pianist Andrew Wolf, and BSO cellist Jonathan Miller, will play music of Beethoven, Fauré, Chopin, Debussy, and Grieg at the Longy School of Music in Cambridge on Tuesday evening, 4 May at 8. For ticket information, please call 864-1774.

On Sunday afternoon, 9 May at 3 p.m., the Westerly Center for the Arts in Westerly, Rhode Island, will present BSO violinist Fredy Ostrovsky and pianist Jean Alderman in recital. The program will include the violin sonata by Ridgway Banks (son of Talcott Banks, BSO Chairman of the Board Emeritus) and two rarely performed sonatas by Leoš Janáček and Edward Elgar. For ticket information, please call the Center for the Arts in Westerly at (401) 596-2031.

Max Hobart, Music Director and Conductor of the Civic Symphony Orchestra of Boston (and most visible to Symphony Hall audiences among the BSO's first violins) concludes his 1981-82 Civic Symphony season at Jordan Hall on Sunday evening, 9 May at 8 p.m. The program will include music of Haydn, Hanson, and Wagner and features the 1980 Cliburn Competition award-winning pianist Christopher O'Riley in the Rachmaninoff Piano Concerto No. 3. For ticket information, please call the Jordan Hall box office at 536-2412.

The North Shore Philharmonic Orchestra, also under Music Director and Conductor Max Hobart, will feature BSO violist Patricia McCarty as soloist in its spring concert on Sunday, 16 May at 7:30 p.m. at Salem High School Auditorium. The program will include the premiere of BSO violinist Jerome Rosen's " *Maria* Paraphrase" for viola and orchestra and the Paganini Sonata for the Grand Viola, Opus 35. For ticket information, please call 631-6513.

## A Record-Breaking BSO/WCRB Musical Marathon!

The 1982 BSO/WCRB Musical Marathon, which took place Friday, 16 April through Sunday, 18 April, raised a total of $279,918 for the Boston Symphony Orchestra and the Boston Pops—the highest amount ever raised in the twelve-year history of the Marathon. The total exceeded this year's goal of $275,000, as well as surpassing last year's figure of $254,822 by nine percent. We would like to acknowledge the generous support of everyone who made a pledge to the Marathon, as well as those who donated their energy and time to making this year's fundraising effort such an extraordinary success.

## 1982-83 Boston Symphony Subscriptions

Subscribers please note that renewal information for the Boston Symphony Orchestra's 1982-83 season will be mailed in mid-May, though news of next season's programs will reach local papers before that time. Current subscribers will be given priority in renewing their present seats and series. Information for new subscribers will appear in newspaper advertisements in late May.

## With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

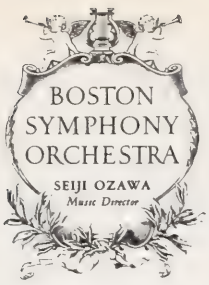
Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he was made an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's hundredth birthday with a fourteen-city American tour last March, and, earlier this season, an international tour with concerts in Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand*; for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, for Telarc, music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with pianist Rudolf Serkin, the *Emperor* Concerto.




*Music Directorship endowed by John Moors Cabot*

# BOSTON SYMPHONY ORCHESTRA
## 1981/82

### First Violins
Joseph Silverstein
*Concertmaster*
*Charles Munch chair*

Emanuel Borok
*Assistant Concertmaster*
*Helen Horner McIntyre chair*

Max Hobart
*Robert L. Beal, and*
*Enid and Bruce A. Beal chair*

Cecylia Arzewski
*Edward and Bertha C. Rose chair*

Bo Youp Hwang
*John and Dorothy Wilson chair*

Max Winder
Harry Dickson
*Forrest F. Collier chair*

Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
*Carolyn and George Rowland chair*

Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

### Second Violins
Marylou Speaker
*Fahnestock chair*

Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*

Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Joseph McGauley
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames

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Burton Fine
*Charles S. Dana chair*

Patricia McCarty
*Mrs. David Stoneman chair*

Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

### Cellos
Jules Eskin
*Philip R. Allen chair*

Martin Hoherman
*Vernon and Marion Alden chair*

Mischa Nieland
*Esther S. and Joseph M. Shapiro chair*

Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

### Basses
Edwin Barker
*Harold D. Hodgkinson chair*

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Joseph Hearne
Bela Wurtzler
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John Salkowski
John Barwicki
Robert Olson

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Doriot Anthony Dwyer
*Walter Piston chair*

Fenwick Smith
*Mr. and Mrs. Robert K. Kraft chair*

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### Piccolo
Lois Schaefer
*Evelyn and C. Charles Marran chair*

### Oboes
Ralph Gomberg
*Mildred B. Remis chair*

Wayne Rapier
Alfred Genovese

### English Horn
Laurence Thorstenberg
*Phyllis Knight Beranek chair*

### Clarinets
Harold Wright
*Ann S. M. Banks chair*

Pasquale Cardillo
Peter Hadcock
*E-flat Clarinet*

### Bass Clarinet
Craig Nordstrom

### Bassoons
Sherman Walt
*Edward A. Taft chair*

Roland Small
Matthew Ruggiero

### Contrabassoon
Richard Plaster

### Horns
Charles Kavalovski
*Helen Sagoff Slosberg chair*

Roger Kaza
Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

### Trumpets
Charles Schlueter
*Roger Louis Voisin chair*

Andre Come
Timothy Morrison

### Trombones
Ronald Barron
*J.P. and Mary B. Barger chair*

Norman Bolter
Gordon Hallberg

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Chester Schmitz

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*Sylvia Shippen Wells chair*

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## A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared



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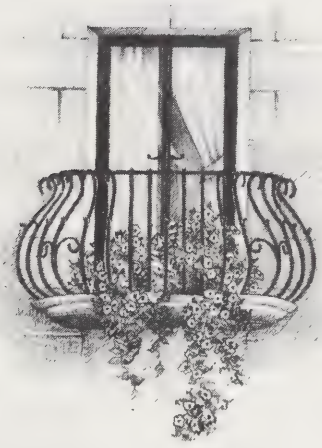
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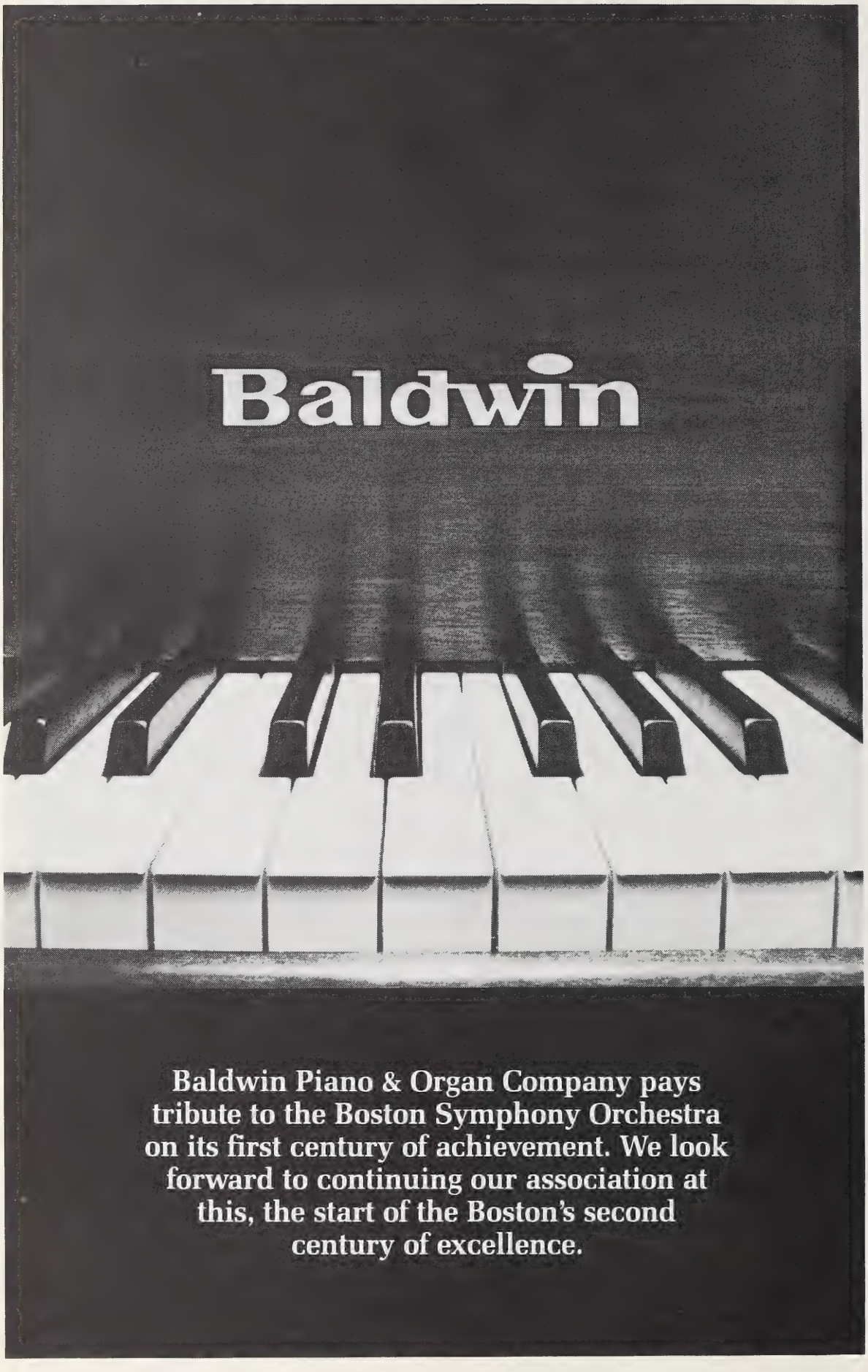
regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west. Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, and CBS labels.

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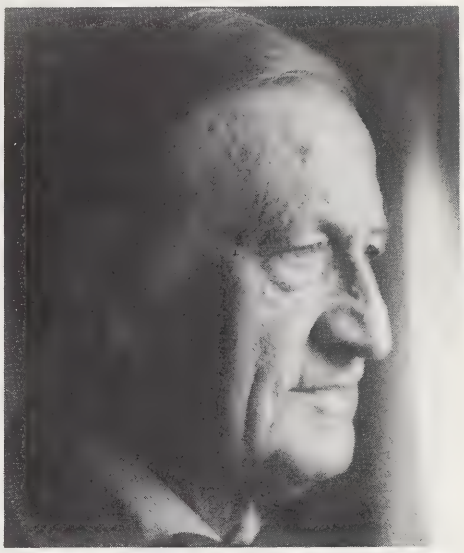
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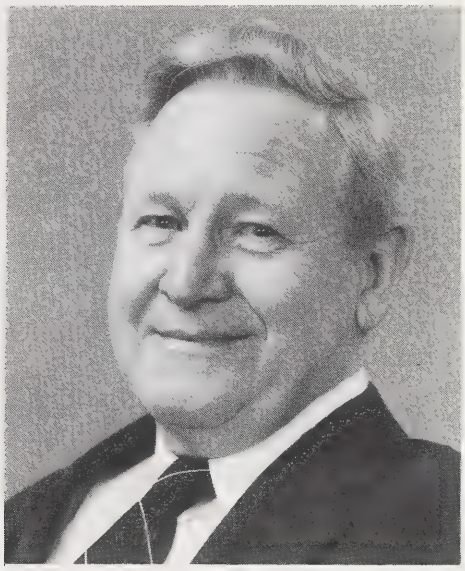
Five members of the Boston Symphony Orchestra will leave at the end of the 1982 Tanglewood season. Three of them are members of the viola section: Eugene Lehner has been with the orchestra since 1939, Vincent Mauricci since 1951, and Earl Hedberg since 1956. Also departing are violinist Darlene Gray, who joined the orchestra in 1971, and horn player Roger Kaza, a BSO member since 1980.



Eugene Lehner



Vincent Mauricci



Earl Hedberg



Darlene Gray



Roger Kaza



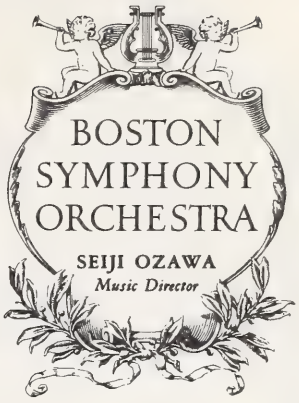

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Friday, 30 April at 2
Saturday, 1 May at 8

**SEIJI OZAWA** conducting

BUSONI — *Comedy* Overture, Opus 38
(American premiere given by the Boston Symphony Orchestra on 24 November 1905)

BERIO — Concerto for Two Pianos and Orchestra

URSULA OPPENS
GILBERT KALISH

INTERMISSION

DVOŘÁK — Symphony No. 6 in D, Opus 60
Allegro non tanto
Adagio
Scherzo (Furiant): Presto
Finale: Allegro con spirito

**The appearance by Ursula Oppens and Gilbert Kalish at Friday's concert is made possible in part by the Roberta Strang Memorial Guest Artist Fund.**

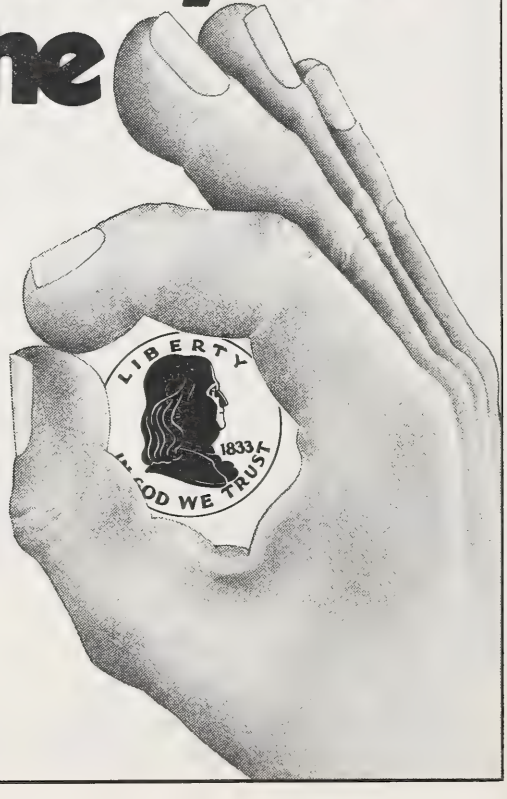
Thursday's and Saturday's concerts will end about 9:50 and Friday's about 3:50.
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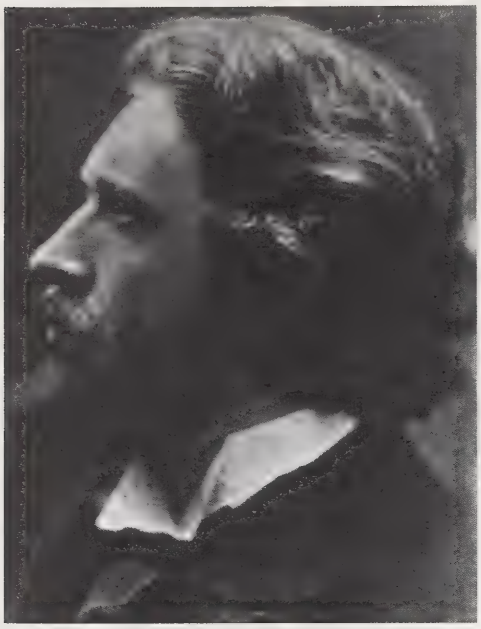
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**Ferruccio Busoni**
*Comedy* Overture, Opus 38



*Ferruccio Dante Michelangiolo Benvenuto Busoni was born at Empoli, near Florence, Italy, on 1 April 1866 and died in Berlin on 27 July 1924. He composed the* Comedy *Overture ("Lustspielouvertüre") in 1897—mostly on the night of 10 and 11 July—and conducted the first performance with the Berlin Philharmonic on 12 October of that year. After rewriting the work in 1904, he published it with a dedication to "Wilhelm Gericke, of Boston, in friendship and deep respect." Gericke led the only previous performances by the Boston Symphony Orchestra, in fact the first of the overture in America, on 24 and 25 November 1905. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, triangle, cymbals, and strings.*

Busoni's background may have been a mixture of Italian and German elements (his maternal grandfather was German), but his parents seemed determined to emphasize the former. Indeed, to judge from the Christian names they bestowed upon him, they expected him to find inspiration in the great Florentine masters of literature and art Dante Alighieri, Michelangelo Buonarotti, and Benvenuto Cellini. But Busoni was embarrassed by this string of geniuses in his name, and he dropped all except Ferruccio (though he did name his two sons Raffaello and Benvenuto, after Raphael and Cellini—and in later years he even named his dog Giotto!). Yet for all the emphasis on Italian culture in his family background, his musical training was at the outset almost totally Germanic. His parents were both musicians, but when it became clear that young Ferruccio's musical gifts would far surpass the rather indifferent abilities of his father, that worthy undertook the task of severe musical instruction and presented the boy in public as a pianist at the tender age of seven-and-a-half. A musical career seemed foreordained. The young Busoni occupied himself both as pianist and as composer already as a child. His father took him to Vienna, where he was to perfect his talents with study at the Conservatory and constant exposure to the rich and varied musical life of the Hapsburg capital. He entered the Conservatory at the age of nine and appeared before the Viennese public as a pianist two months before his tenth birthday.

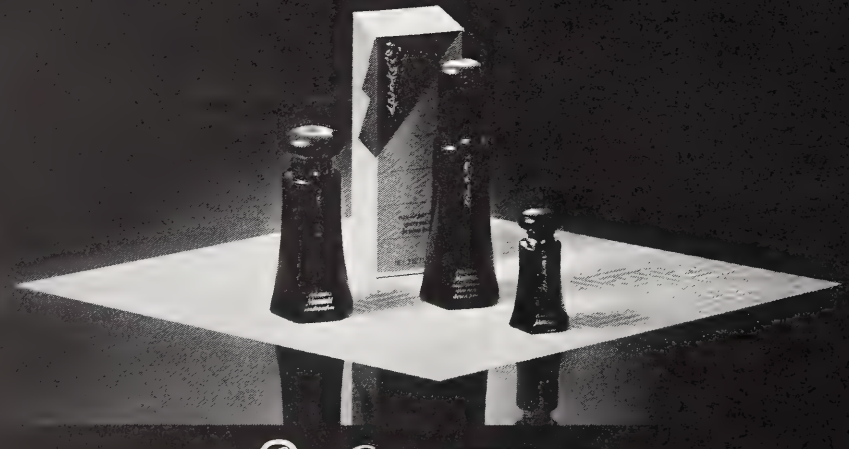
During the following decade he lived in Graz, Vienna, and Leipzig (where he came to know Tchaikovsky, Grieg, Sinding, Mahler, and Delius). Moving still farther north, he was recommended to the Helsinki Conservatory, where he met Sibelius, and then went on to Moscow. Here he married Gerda Sjöstrand, the daughter of a Swedish sculptor. Though offered a professorship in Moscow, he decided to pursue his career as a pianist in the United States. He moved to Boston in 1891, where he hoped to continue as a performer while teaching piano at the New England Conservatory.

Not the least of the attractions of Boston was the fact that his old friend Arthur Nikisch was conductor of the Boston Symphony Orchestra. But a few weeks sufficed to

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disillusion him. The New England Conservatory of the early '90s was largely a finishing school for piano teachers. Moreover it was in severe financial straits and on the verge of collapse. Students were admitted regardless of ability as long as they could pay their fees, and they were pushed through the teacher's studio at the rate of four an hour! After a year of this absurd regimen, Busoni resigned and moved to New York. Finally in 1894 he decided to return to Europe. His main complaint about America was the aggressive egalitarianism of the natives, who insisted on the absolute equality of everything—even in the arts. As Busoni wrote, "In America, the *average* is better than elsewhere, but along with that there is much more *average* than elsewhere, and as far as I can see it will soon all be average." Still, Boston remained one of the few places about which he could be sentimental, despite his sometimes harsh comments. The fact that his old friend Wilhelm Gericke, formerly of Vienna, was in Boston, completing his second term as conductor of the Boston Symphony Orchestra when Busoni published the *Comedy* Overture, partly explains the dedication of the work.

After his return to Europe Busoni settled in Berlin, which remained his home for the rest of his life except for a few years spent in Switzerland during World War I. His connections and his musical interests were now quite thoroughly German. Yet already in Boston he had discovered that he had become less German and more cosmopolitan.

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FRIDAY AFTERNOON, NOVEMBER 24, at 2.30 o'clock.
SATURDAY EVENING, NOVEMBER 25, at 8.00 o'clock.

### PROGRAMME.

Busoni . . . Comedy Overture in C major, Op. 38. First time

Brahms . . Concerto in D major, for Violin and Orchestra, Op. 77
I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Loeffler . . "The Devil's Villanelle," Fantasia for Orchestra and Organ (after Rollinat's Poem), Op. 9
Organ, Mr. GODDRICH.

Schumann . . . . . Symphony in B-flat major, No. 1, Op. 38
I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I.: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

SOLOIST:
Mr. HUGO HEERMANN.

There will be an intermission of ten minutes before the symphony.

*The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.*

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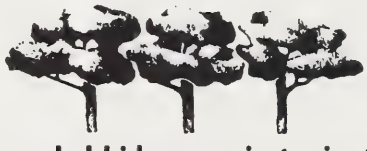

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Then, as if to put the capstone on his rediscovery of his Italian heritage, he heard Verdi's brand-new *Falstaff* and confessed that he regarded it as something of a miracle, though he had never had a particularly high regard for Verdi earlier. He began to rediscover his own birthright; he relearned his native language and took his wife to Italy for the first time. All his earlier works had been redolent of German training, filled with the influence of Brahms. Suddenly he began to look for ways to combine the best elements of German art with the special characteristics of the Italian: the directness, the clarity, and the theatricality of gesture.

Like many other composers who had to earn their livings as performers during the winter season, Busoni did a great deal of his composing during the summers. In 1897 he sent Gerda and their son Benvenuto away to the country so that he could compose quietly at home in Berlin. Because he wrote to Gerda regularly during this period, we know exactly when he composed the *Comedy* Overture. His letter of 11 July ran:

> Last night I experienced something notable in that I sat down after 12 and worked until morning on an overture which I *began and ended at one sitting*. Naturally nothing is perfect, and this piece will still need to be worked over. Yet it is not bad, very flowing, in an almost Mozartean style . . .This accomplishment has given me much joy, and you will certainly be glad of it.

He had loved Mozart for years. In fact, when he published the *Comedy* Overture in 1904, it was as the second item of "Two Merry Overtures," the first of which was Mozart's overture to *Abduction from the Seraglio* with Busoni's own ending for concert use. Mozart in the first instance and Verdi's *Falstaff* in the second provided the key for Busoni's return to Italian musical ideas and for a general broadening of his aesthetics. They were to lead on to his *Arlecchino* and *Turandot*, Italian comic operas that were genuine revivals of the *commedia dell'arte*.

The *Comedy* Overture, then, was the first step on that new path. Its C major brightness evokes the classical era, and the balanced phrases of the melodic ideas are completely appropriate. The unexpected twists of harmony—those touches that would not have appeared in the eighteenth century—only add to the delight of this lively and accessible score.

—Steven Ledbetter


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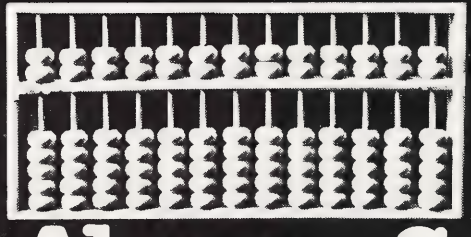
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**Luciano Berio**
Concerto for Two Pianos and Orchestra



*Luciano Berio was born in Oneglia, near Imperia, on the Ligurian coast in northern Italy, on 24 October 1925; he is living in Florence. He composed the Concerto for Two Pianos and Orchestra in 1972 and 1973. The score, dedicated to Janice and Norman Rosenthal, was first performed by the New York Philharmonic Orchestra, Pierre Boulez conducting, on 15 March 1973; Bruno Canino and Antonio Ballista were the solo pianists. These are the first performances by the Boston Symphony Orchestra. In addition to the two solo pianos (which are to be placed at opposite sides of the stage, left and right), the concerto calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, alto and tenor saxophone, three bassoons and contrabassoon, three horns, three trumpets, three trombones and tuba, electric organ, piano, marimba, six skin percussion instruments (tom-toms and bongos) played by one player, six metal percussion instruments (cowbells) played by another, violins divided into three groups (designated in the score as A, B, and C), violas, cellos, and basses. The orchestral piano part is played in these performances by Myron Romanul.*

To Luciano Berio, music came as a birthright. Both his father and grandfather were composers and church musicians, and he began studying piano and composition with his father while still a schoolboy. After the war, when in his early twenties, Berio went to Milan, where he studied law briefly but also attended the composition classes of Ghedini at the conservatory. Italy's musical life was then a conservative one for the most part. The leading composers (with one important exception) had spurned twelve-tone techniques in favor of more eclectic approaches. The sole exception was Luigi Dallapiccola. His influence on Berio was significant, though, ironically, the two Italian composers had to travel to Massachusetts to meet. In the summer of 1951 Berio held a fellowship in composition at the Berkshire Music Center; that same summer Dallapiccola was composer-in-residence. (In 1982 Berio himself will return to Tanglewood for his own appointment as composer-in-residence, a position he has held once before, in 1960.) Dallapiccola introduced Berio to the twelve-tone technique, and some of his first compositions following that summer, such as the orchestral piece *Nones*, made use of serialism in various ways.

While in this country Berio was also introduced to the whole range of American music-making, which had a striking influence on his work. He at once became interested in electronic music after hearing the first tape compositions of Otto Luening and Vladimir Ussachevsky. One result of this experience was the creation of the first electronic music studio in Italy, which Berio and Bruno Maderna persuaded a Milan radio station to establish in 1955. The Studio di Fonologia sparked a great deal of musical activity. Concurrently Berio was attending the summer courses in Darmstadt, at that time the acknowledged center of avant-garde composition.

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Those years of the late '50s were filled with vigorous activity in Milan, where many composers of every stripe came to work at the studio. Berio edited a new-music magazine, *Incontri musicali (Musical Encounters),* and presented a concert series which bore the same title. Although he was already pursuing his musical path in a manner freer than that of the determined serialists, a two-piano concert performance that he gave with John Cage in his concert series opened up to him still further the possibilities of a music apart from rigid precompositional plans. According to Berio, the musical work is not so much an end in itself, an object that requires nothing more (he calls this "the Beethovenian concept of art"), but rather something that occurs in a relationship with each performer and listener, who have the responsibility to seek out that relationship, to find in this music an answer to the classic question posed by the eighteenth-century Frenchman who asked, "Sonata, what do you want of me?"

His own output ranged widely, including such important tape compositions as *Thema (Omaggio a Joyce)* and *Visage,* and instrumental works such as the orchestral *Tempi concertati,* a string quartet, *Serenata I* for flute and fourteen instruments, and *Différences* for flute, clarinet, harp, viola, cello, and tape. He was also writing several major scores for female voice and various instrumental combinations: *Chamber Music, Circles,* and *Epifanie.* The voice for which these and other works were conceived was that of his then wife Cathy Berberian, an American singer of extraordinary range and virtuosic technique (her voice had also provided the "concrete" material for the tape composition *Visage).*

Berio spent most of the 1960s teaching in the United States at Mills College, Harvard, and the Juilliard School, where he remained from 1965 to 1971. It was during that period that he investigated the reworking of musical ideas from one piece to another, seeking out different directions that may be taken from a specific musical gesture. His *Sequenza VI* for unaccompanied viola, for example, formed the basis for *Chemins II* for viola and a chamber ensemble of nine instruments. Later on the material was rethought as *Chemins III* for viola, nine instruments, and orchestra. Berio has described the interrelationships of the three compositions as being analogous to the layers of an onion, each layer independent in itself, but each bearing a relationship to the whole. This particular approach to composition—an interest in different musical treatments of a musical idea—is also reflected in the large number of arrangements that he has made of music ranging from the old Italian masters (Gabrieli, Frescobaldi, Monteverdi) to Luigi Boccherini, Kurt

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Weill, and Lennon and McCartney. Berio's fascination with such musical reconsiderations is evident also in the Concerto for Two Pianos. Probably the climactic score of his American years—certainly the one that spread his name far beyond the normal circle of "new music" audiences—was the *Sinfonia,* composed in 1969 for the New York Philharmonic and the Swingle Singers.

After the extraordinary success of *Sinfonia,* Berio was commissioned to write a new score for the 125th season of the New York Philharmonic. The result was a highly unusual, virtuosic score for the Italian duo-piano team of Bruno Canino and Antonio Ballista. Perhaps the most immediate indication of the work's unusual character is the fact that we hear nothing of the orchestra for a good five minutes into the piece, as the two pianos begin, almost in complete silence, a shimmering continuous background from which individual exclamations gradually break out. And when one of the orchestral instruments is finally heard, it is—of all things—yet another piano! (It is, to be sure, soon followed by others.) Traditionally composers have sought to make the soloist or soloists as different as possible from the orchestral body, to present an individual musical


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character that would stand out strikingly from the ensemble. Berio himself commented on this aspect of his approach in the brief statement that he supplied for the first performance:

> I believe that writing a traditional concerto today has no meaning. There is no longer any way to establish a homogeneity of significance among one or more soloists and a mass of musicians of different density or nature—such as did exist in Baroque, Classical, and Romantic concertos in which the "individual" and the "mass" could say practically the same thing despite their completely different densities and acoustical characters. Today, our ears and our minds consider contrasts of harmonic and acoustic density (as well as the different degrees of noise content) as part of the significant structure of music. Thus the relationship between soloist and orchestra is a problem that must ever be solved anew, and the word "concerto" can be taken only as a metaphor. The problem of soloists, however, has always interested me; I have confronted it on many occasions and I have tried to solve it from different angles: with my *Tempi Concertanti* (1959), for instance, for flute and four instrumental groups, with *Chemins I* (1963) for harp and orchestra, with *Chemins III* (1969) for viola and orchestra.
>
> This Concerto for Two Pianos and Orchestra develops a mobile, diversified, and very unstable relationship among soloists and orchestra. The two pianos, in fact, often assume different functions and roles, among them the aspect of accompanying soloists from the orchestra. Another broad aspect of the work is a tendency to a degradation, a dissolution of harmonic processes. I think of this Concerto as a voyage through a variety of instrumental roles and relationships, different functions and processes, during which each of the two pianos keeps returning to re-examine paths already trodden in order to repeat each step under a different perspective, thus transforming each repeated event into something recognizably new.

Elsewhere, Berio has noted that the Concerto for Two Pianos might have been called "Concertos" with equal justice, since the two soloists are not so much a team as two individuals who play ever-changing roles between themselves and with the members of the orchestra, whom they often accompany more or less in chamber music fashion. These relationships appear gradually as the soloists take part in music-making with the full ensemble or with solo flute or violin or clarinet. The powerful climax occurs after the second pianist undertakes a cadenza against the background of nervous measured violin tremolos. The repeated notes of the tremolos invade the whole string section, then the winds, then echo back and forth with dizzying speed. Gradually all three pianos take over from the orchestra and build a crescendo to another fortissimo tutti. The pianists' final page ends the concerto as untraditionally as it began—with the merest whisper from the soloists, a whisper that fades into silence. But behind all the diversity of episode, the composer notes, there is a unifying harmonic process: "it is revealed at the beginning of the concerto by the two pianos alone, like a map consulted before starting on a journey."

—S.L.

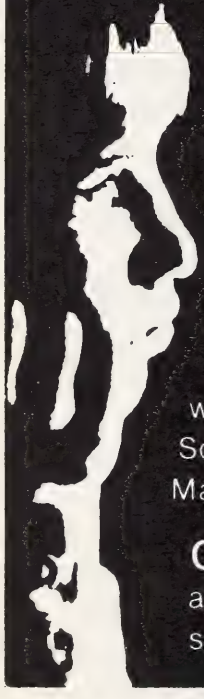
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**Antonín Dvořák**
Symphony No. 6 in D, Opus 60



*Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. He composed this symphony between 27 August and 20 September 1880, completing the full score the following 15 October. The score is dedicated to the conductor Hans Richter, who was to have given the premiere with the Vienna Philharmonic (but see below). Adolf Čech led the Czech Theatre Orchestra in the first performance on 25 March 1881 in Prague. Theodore Thomas conducted the first American performance with the Philharmonic Society at the Academy of Music in New York on 6 January 1883. Georg Henschel led the first Boston Symphony performances of the Dvořák Sixth in October 1883; Wilhelm Gericke and Arthur Nikisch programmed it in 1886 and 1890, respectively, but since then it has been played here only by Erich Leinsdorf, during the 1963-64 season in Symphony Hall and at Tanglewood, and then again in Symphony Hall in November 1967. The symphony is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.*

Had the young Antonín Dvořák followed in the footsteps of his father František, he would have been a butcher and innkeeper. The boy's first exposure to music came from traveling musicians and village bands. He had his first lessons from the village schoolmaster, and he was soon playing violin at his father's inn and elsewhere around town, though his attempts at singing went nowhere. But before he turned twelve he had left school to begin his apprenticeship in butchery. Sent to the nearby town of Zlonice primarily to learn German, he found, however, that musical opportunities beckoned in the person of Antonín Liehmann, the school German teacher who also happened to be the town organist. With Liehmann, Dvořák studied violin, viola, piano, organ, and keyboard harmony. He also copied out parts for the music Liehmann provided the town orchestra; on one occasion, Dvořák attempted to sneak in a polka of his own, but at the first rehearsal it was evident that the boy had something more to learn about orchestration: a horrendous din resulted from errors in the parts for the transposing instruments.

Dvořák was spared the career that had been chosen for him when a Prague innkeeping venture undertaken by his father collapsed and an understanding uncle offered to support his musical education; Liehmann's encouragement, too, played a part in winning František's consent. So Antonín entered the Prague Organ School in 1857 for training as a church musician and organist. During this time, Dvořák played viola in the concerts of the St. Cecilia Society in Prague and was very likely an extra player for operatic performances at the Estates Theater. Upon leaving school, he was also a member of a small band from which grew the orchestra of the Provisional Theatre in 1862. Dvořák was principal violist of this orchestra when Richard Wagner led a concert of his own

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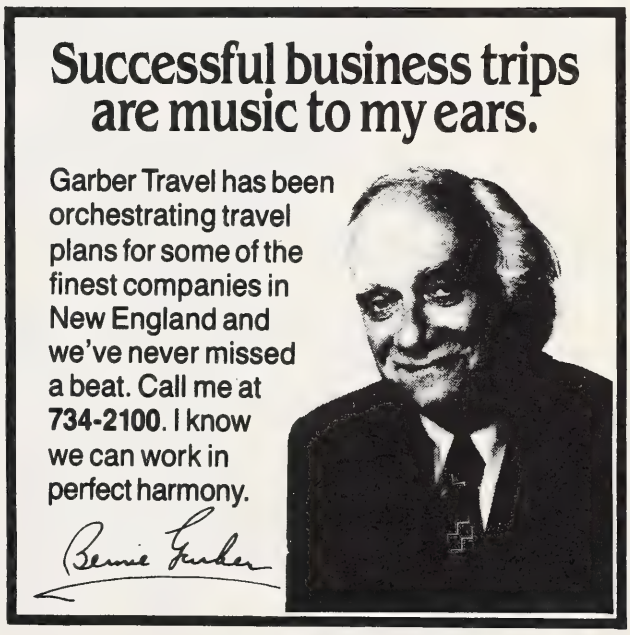
music there on 8 February 1863, and from 1866 the conductor of the orchestra was Bedřich Smetana, before Dvořák the most important Czech nationalist composer. So it was that Dvořák gained considerable practical experience and exposure to symphonic and operatic repertory, all the while supplementing his meager musician's pay by teaching.

In November of 1873, Dvořák married Anna Čermáková, the younger sister of his true love, Josefina (both had come to him as music students some years earlier), and the following February he became organist at St. Adelbert's Church in Prague, thereby providing himself a steadier source of income and more time for his composing, the products of which by now included chamber music, two symphonies, a cello concerto in A, a song cycle inspired by his love for Josefina, and his first two operas, *Alfred* and *King and Charcoal Burner*. By this time, Dvořák had already tasted public success with the performance in March 1873 of his patriotic cantata *Heirs of the White Mountain*, but he had suffered defeat and become increasingly self-critical with the rejection in its first version of *King and Charcoal Burner* that same year. His first two symphonies had in fact been written eight years earlier, and now it was time to throw off outside influences and make a name for himself. In July of 1874 he submitted fifteen works, including his Third and Fourth symphonies (the E flat and the early D minor), into consideration for an Austrian State Stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Johann Herbeck, who was conductor of the Vienna State Opera, the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock, encouraging the latter to issue Dvořák's Moravian Duets for soprano and contralto:

> Through the opportunity which the State Scholarship has afforded me, I have for several years now been rejoicing over the works by Anton Dvořák of Prague. This year he sends me among other things a book of ten duets for two sopranos with pianoforte, which seem to me to be very pretty and practical for publication. . . . Dvořák has written every possible thing, operas (Bohemian), symphonies, quartets, and pianoforte pieces. Anyway, he is a very talented man. Almost poor! And I ask you to consider this! . . .







Both the Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46, the latter specifically commissioned by Simrock, were published in 1878, and a quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation. On the evening of 16 November 1879, Hans Richter led the Vienna Philharmonic in the local premiere of Dvořák's Slavonic Rhapsody in A flat, Opus 45, No. 3. As Dvořák himself recalled:

> . . . I had to show myself to the audience. I was sitting beside Brahms at the organ in the orchestra and Richter pulled me out. I *had* to come out. . . . Richter actually embraced me on the spot and was very happy, as he said, to know me and promised that the Rhapsody would be repeated at an extraordinary concert in the Opera House. I had to assure the Philharmonic that I would send them a symphony for the next season. The day after the concert, Richter gave a banquet at his house, in my honor so to speak, to which he invited all the Czech members of the orchestra. It was a grand evening which I shall not easily forget as long as I live.

It had been five years since Dvořák completed his last symphony, the F major of 1875, probably the earliest of his symphonies immediately to command the attention and awaken enthusiasm for the composer's mastery of formal and instrumental technique, even with its undeniable echoes of Mendelssohn, Wagner, Smetana, and Schubert. The Symphonic Variations for orchestra were completed in September 1877, followed in 1878 by the Opus 44 Serenade, the Opus 46 Slavonic Dances, the Opus 45 Rhapsodies, and some smaller works in 1879 and early 1880. Now it was time for another symphony. Richter was so thrilled with the new work upon its delivery to him by Dvořák in November 1880 that he kissed the composer after each movement as Dvořák played them through at the piano. The premiere was scheduled for 26 December in Vienna, but


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in the event the first performance, at which occasion the scherzo was encored, was given not by Richter but by Adolf Čech, in Prague, the following March: it seems that certain highly placed members of the Vienna Philharmonic were unwilling to play music by a new Czech composer in two successive seasons, though Dvořák found this out only by investigating the situation on his own after Richter had asked for a series of postponements citing various illnesses in the conductor's family, the death of his [Richter's] mother, and then work pressures. The symphony was finally heard in Vienna only on 18 February 1883 with the Gesellschaft der Musikfreunde under the direction of Wilhelm Gericke, soon to become the Boston Symphony's second music director; by then it had already been given in London (at the Crystal Palace under William Manns in April 1882 and under Richter at St. James's Hall the following month) and New York.

A word here about the numbering of Dvořák's symphonies. Only the last five of the composer's nine symphonies were published during his lifetime: these were numbered as 1 through 5 in order of *publication*, thereby confusing for many years the matter of *chronology*, the order in which they were written. The first two of Dvořák's symphonies were published only in 1961 and 1959, respectively, the Third and Fourth having appeared some years after the composer's death, in 1911 and 1912. The upshot, in the 1950s, was a renumbering of those published while Dvořák was alive, resulting in the following numeration, which places the D major symphony of tonight's program, originally published as his Symphony No. 1, in its proper chronological sequence as Dvořák's Symphony No. 6, though its opus number still reflects the original order of publication:

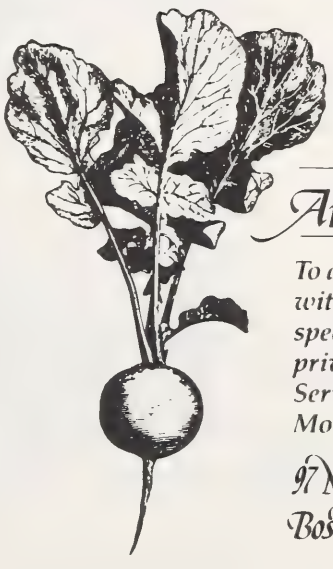
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|---|---|
| Symphony No. 1 in C minor, *The Bells of Zlonice* | 1865 |
| Symphony No. 2 in B flat, Opus 4 | 1865 |
| Symphony No. 3 in E flat, Opus 10 | 1873 |
| Symphony No. 4 in D minor, Opus 13 | 1874 |
| Symphony No. 5 in F, Opus 76 (old No. 3) | 1875 |
| Symphony No. 6 in D, Opus 60 (old No. 1) | 1880 |
| Symphony No. 7 in D minor, Opus 70 (old No. 2) | 1885 |
| Symphony No. 8 in G, Opus 88 (old No. 4) | 1889 |
| Symphony No. 9 in E minor, Opus 95, *From the New World* (old No. 5) | 1893 |

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The first movement of this symphony is one of the most majestic in the literature. It is grand, rhetorical, and yet totally un-self-conscious; if I had to choose a single movement of Dvořák's orchestral music for some desert island, this would be it. In beginning his discussion of Dvořák's Sixth, Donald Francis Tovey observes that "the very first line presents us with those intimations of immortality that make the child sublime. . . .In this symphony Dvořák moves with great mastery and freedom; the scale and proportions are throughout noble. . .There is no illusion about it; the grandeur [of the first statement for full orchestra of the main theme] is not that of particular styles or particular themes, it is that of life itself; and when that grandeur is present art has little leisure for even the most solemn questions of taste, except in so far as the power to appreciate life is itself the one genuine matter of taste."

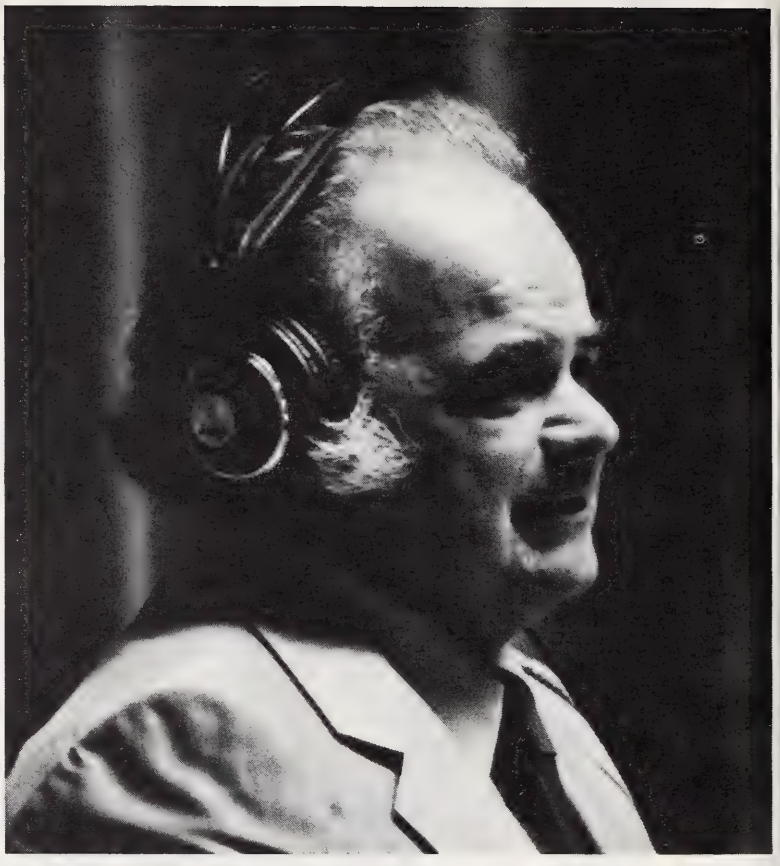
Brahms composed his D major symphony in 1877, and it is hard not to hear momentary echoes of that work in the opening phrases of Dvořák's first movement and finale.* But the point is that these echoes do not matter, for the language Dvořák speaks is his own, his music has an entirely individual feel and energy level. Throughout the first movement, indeed, throughout the symphony, everything *connects:* at the very begin-

*Certain of Dvořák's compositional techniques in the outer movements of this symphony are remarkably similar to Brahms's: the tight-knit contrapuntal textures, for example, and the soft-spoken beginnings of recapitulations, the final and climactic reserves of energy being saved for the codas.



*Josefina and Anna Čermáková; Dvořák married Anna, who is shown seated in this picture, about a year after the photograph was taken.*

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ning, over softly-syncopated violas and horns, a woodwind accompaniment figure (horncall-like, though that particular combination of sonority and motivic shape is held for later) grows from two to three to four notes as it joins the violins for the first line of melody, then reverses its contour to echo what has preceded. Bit by bit, and still in the opening moments, the orchestral texture thickens, phrases extend a bit further than we expect, there is an increase of movement and weight, and the main theme, marked "*grandioso,*" is proclaimed by full orchestra. The effect is glorious, and there will be no comparable statement of this material until the movement's final pages, where trumpet-and-drum fanfares bathe it in new light.* Some other connections to note as the movement proceeds: the arabesque-like violin lines which play against the lilt of cellos and horns as the second theme begins grow directly from the end of the preceding transitional material, and the "real" second theme, given first to the oboes, achieves new strength and character when taken soon thereafter by full orchestra. It also provides the grandly ebullient close of the last four measures after the suggestion of what could have been an equally convincing quiet ending.

Tovey's description of the Adagio bears repeating: "It has in perfection an artistic quality which Dvořák elsewhere unfortunately allowed to degenerate into a defect, the quality of a meandering improvisation on a recurring theme, the episodes being of the nature of ruminating digressions rather than of contrasts." In the woodwinds of the introductory measures, in the timpani strokes of the coda, and even in the scheme of successively embellishing and elaborating his theme, Dvořák's music suggests the slow movement of Beethoven's Ninth. But Beethoven *is* concerned with contrasts and with leading us to higher spheres, whereas Dvořák is content here to offer more in the way of an outdoor idyll.† The scherzo is overtly nationalistic, a stomping and energetic Czech *furiant* full of two-against-three cross-rhythms, while the Trio, emphasizing softer dynamic levels and the upper orchestral registers—this is the only place in the symphony where the piccolo is heard—returns to an airier and more relaxed view of the countryside.

Dvořák marks his finale *Allegro con spirito,* and the second measure of his theme harks back to that of the first movement. Once again, an idea introduced pianissimo is quickened, fortissimo and *grandioso,* by full orchestra, and the weighty accents of this music heighten the rustic, dancelike character of the whole. The development churns up considerable energy but then eases into the recapitulation with mysterious and utmost tranquility. A cascade of violins ("left to do a volplane by themselves," says Tovey) energizes the coda, in which the main theme, fragmented, serves as basis for a jovial lesson in counterpoint, bursting into a glorious peroration radiant with sunshine and high spirits.

—Marc Mandel

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*Dvořák calls for an exposition repeat, but this is one instance where I prefer to have that omitted: the effect of these opening pages is to no small extent achieved by their growth out of silence.

†Dvořák once observed that he "studied with the birds, flowers, trees, God, and myself."

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**More...**

The fullest biographical account of Busoni is that by the English musicologist Edward J. Dent, who knew him well. Dent's *Ferruccio Busoni* has been reprinted in paperback by Eulenburg Books. Gerda Busoni's recollections of her husband have been printed in German, and Busoni's many letters to his wife, which are of considerable interest, have been published both in German and in English translation. Busoni was also an original writer on musical aesthetics. His *Sketch of a New Aesthetic of Music* is printed in a Dover paperback published as *Three Classics in the Aesthetics of Music* (with writings by Charles Ives and Claude Debussy); many of his other musical writings have been published separately in *On the Essence and Unity of Music,* also a Dover paperback. There are no recent or currently available recordings of the *Comedy* Overture.

For initiation into the works of Berio, Bernard Rands's "The Master of New Sounds" in the British periodical *Music and Musicians* for August 1971 and G.W. Flynn's "Listening to Berio's Music" in the 1975 *Musical Quarterly* provide a good place to start, along with Claudio Annibaldi's article in The New Grove. A fine new book by Paul Griffiths, *Modern Music: The avant garde since 1945* (Braziller paperback), devotes a good deal of attention to Berio as a vital and significant force in the music of the last thirty years. In England, Robson Books has recently inaugurated a new series of short but most informative studies under the title "The Contemporary Composers." Luciano Berio is the subject of a volume announced as forthcoming (so far Paul Griffith's *Peter Maxwell Davies* and Meirion Bowen's *Michael Tippett,* both just out, are the only volumes available in the series). The Concerto for Two Pianos and Orchestra has been recorded by the London Symphony Orchestra under the composer's direction with the soloists of the premiere, Bruno Canino and Antonio Ballista (RCA, with *Allelujah II* and *Nones*). Other available recordings range from the youthful neo-Classical *Concertino* of 1951, accompanied by more recent scores such as *Points on the Curve to Find, Chemins IV,* and *Linea* (RCA), to the 1976 *Coro,* with the composer conducting the Cologne Radio Orchestra and Chorus (DG). Absolutely fundamental is the 1969 *Sinfonia,* with the Swingle Singers and the New York Philharmonic under the composer's direction (Columbia); that work is scheduled for a performance at Tanglewood on 22 August, with the New Swingle Singers and Berio himself conducting the Boston Symphony Orchestra.

—S.L.

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman,* more concerned with the composer's music than with his life (St. Martin's; out of print), and the more purely biographical *Antonín Dvořák* (Norton). Clapham has also contributed the Dvořák article to The New Grove. Alec Robertson's *Dvořák* in the Master Musicians series provides a good survey of the composer's life and works (Littlefield paperback). Also useful are Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (U. of Washington paperback) and Julius Harrison's chapter on Dvořák in *The Symphony: I. Haydn to Dvořák* (ed. Robert Simpson; Pelican paperback). Donald Francis Tovey's program note on the Dvořák Sixth may be found in the second volume of his *Essays in Musical Analysis,* where it is listed as the composer's Symphony No. 1 according to the old numbering but also given the erroneous opus number "63" (Oxford paperback). Rafael Kubelik's beautiful recording of the Dvořák Sixth with the Berlin Philharmonic is available either in his complete set of the Dvořák symphonies or as a single (DG). The symphony is also available in a recent digital recording by Andrew Davis and the Philharmonia Orchestra (CBS).

—M.M.

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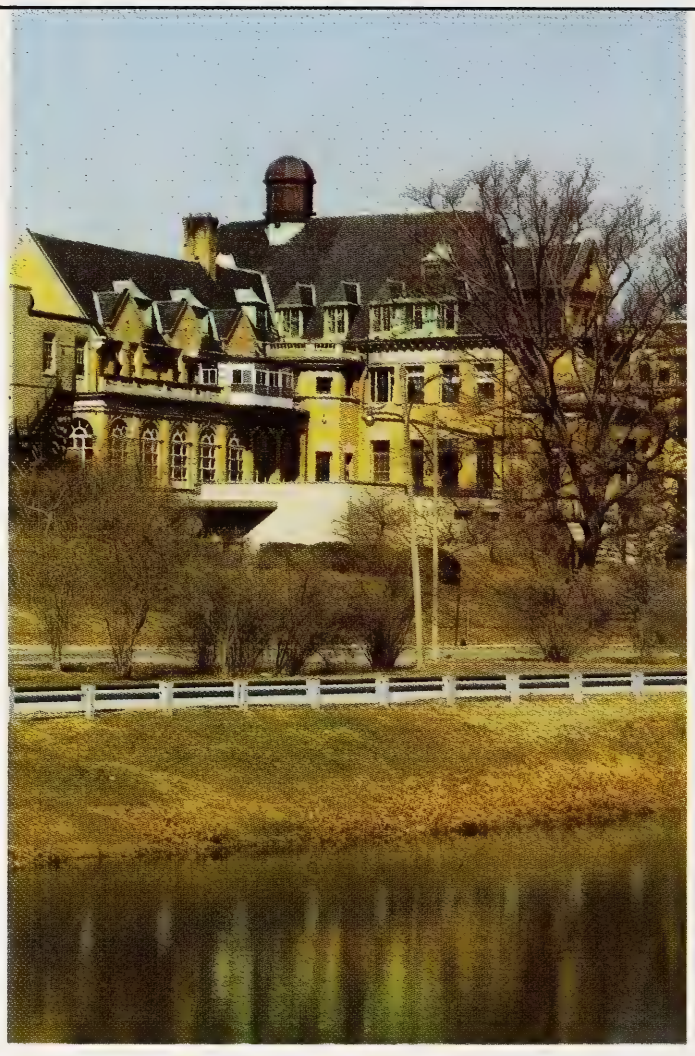

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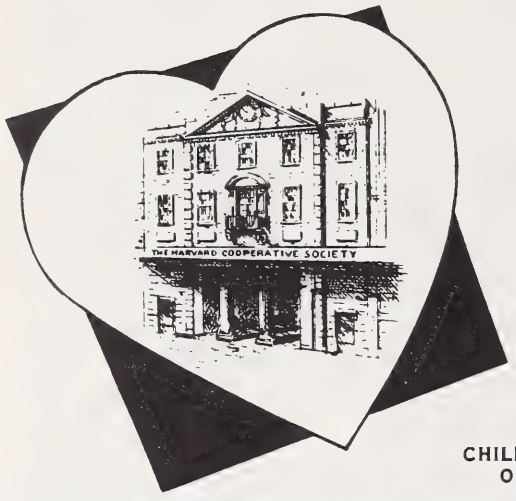
Pianist Ursula Oppens's versatility and unique range of repertoire have been recognized as major aspects of her multifaceted career. A judge this past summer in the annual International American Music Competitions sponsored by Carnegie Hall and the Rockefeller Foundation, Ms. Oppens has herself been the recipient of many honors and prizes, including first prize at the 1969 Busoni International Piano Competition, the 1976 Avery Fisher Prize, which led to her debut with the New York Philharmonic, and the 1979 Record World Award for her recording of Frederic Rzewski's "The People United Will Never Be Defeated!" In addition to her Boston Symphony debut at these concerts, Ms. Oppens's current season includes recitals at New York's Metropolitan Museum of Art, in Baltimore, at Aspen, and at Pennsylvania State University; participation in the Chamber Music Society of Lincoln Center's Haydn/Stravinsky Celebration, as well as a second series of concerts with that organization; and the opening concert in a new series, "American Portraits," at Washington's Kennedy Center. A founding member of Speculum Musicae, a chamber music ensemble devoted to contemporary music, Ms. Oppens was born into a musical family. A native New Yorker, she studied economics and English literature at Radcliffe College before taking her master's at Juilliard, where her teachers included Rosina Lhevinne, Leonard Shure, Guido Agosti, Edith Oppens (her mother), and Felix Galimir. Among her numerous concerts and recitals have been appearances in Berlin, Munich, Amsterdam, and London; performances on college campuses across the United States; and festival appearances at Tanglewood, Dartmouth, and Aspen. Ms. Oppens has recorded for Arista, CBS, CRI, Nonesuch, Vanguard, and Watt Works.


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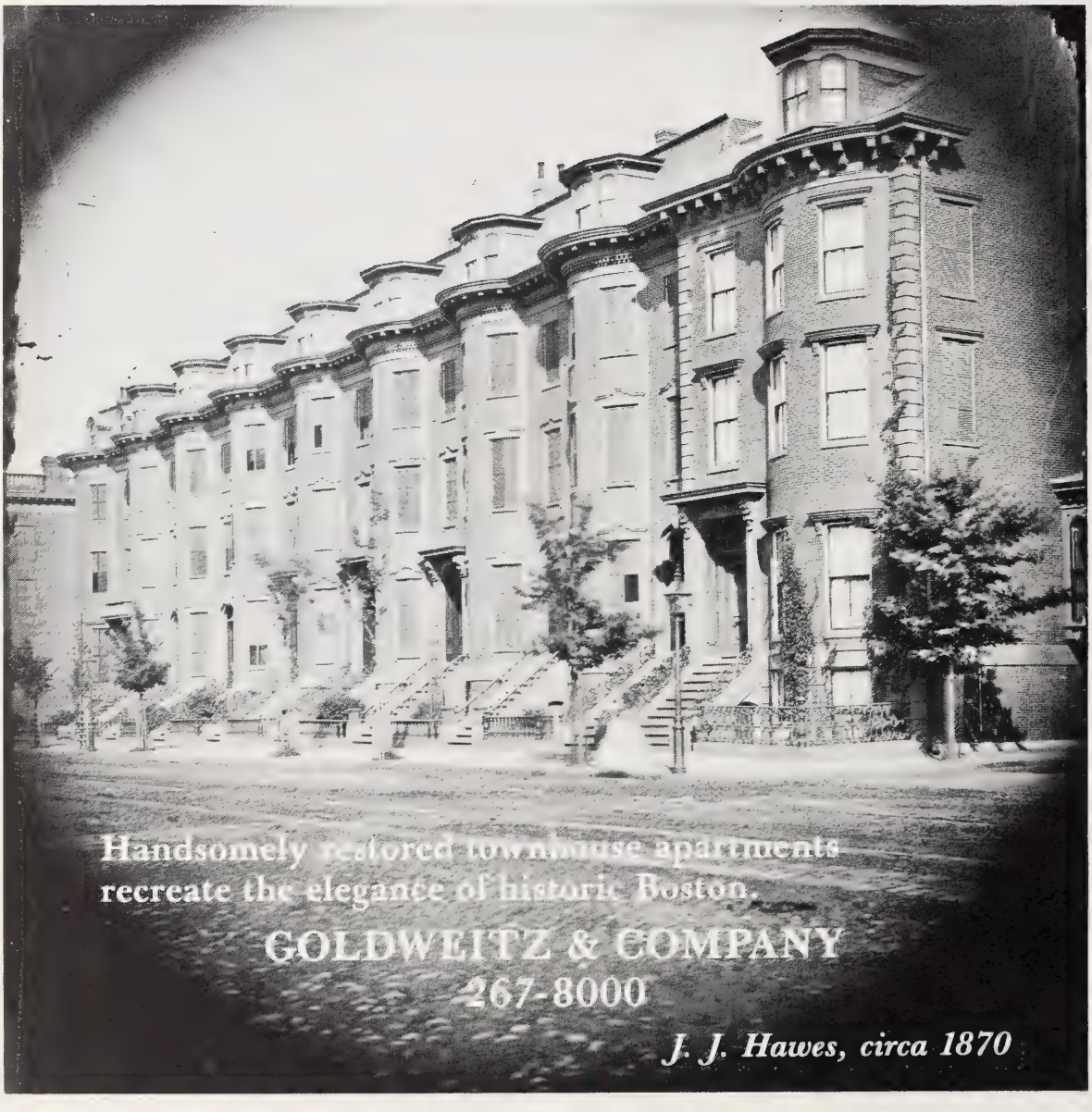
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## Gilbert Kalish



Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertory, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for CBS, CRI, Desto, Folkways, and Nonesuch. His recordings for the latter company include several volumes of Haydn piano sonatas, a recent Schubert album, Charles Ives's *Concord* Sonata, and numerous albums with his frequent collaborator, mezzo-soprano Jan DeGaetani. He has been guest pianist with the Juilliard and Concord string quartets, and he will participate in the Ojai Festival this spring. Mr. Kalish is an artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at the Berkshire Music Center at Tanglewood. These are his first appearances at the Boston Symphony Orchestra's Symphony Hall subscription concerts.


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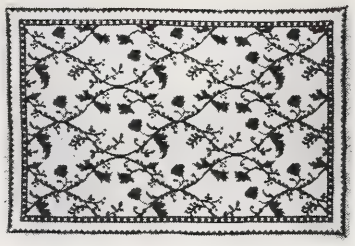
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## WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 1981-82 SUBSCRIPTION SEASON

| | Week |
|---|---|
| BARTÓK | |
| Concerto for Orchestra | 1, 2 |
| BEETHOVEN | |
| *Leonore* Overture No. 3, Op. 72a | 3 |
| Overture to *The Consecration of the House,* Op. 124 | 3 |
| Piano Concerto No. 4 in G, Op. 58 | 2 |
| RUDOLF SERKIN, piano | |
| Symphony No. 5 in C minor, Op. 67 | 15 |
| Symphony No. 6 in F, Op. 68, *Pastoral* | 2, 3 |
| Symphony No. 8 in F, Op. 93 | 3 |
| Symphony No. 9 in D minor, Op. 125 | 5 |
| FAYE ROBINSON, soprano | |
| KATHERINE CIESINSKI, mezzo-soprano | |
| DENNIS BAILEY, tenor | |
| JOHN CHEEK, bass-baritone | |
| TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor | |
| BERIO | |
| Concerto for Two Pianos and Orchestra | 22 |
| URSULA OPPENS, piano | |
| GILBERT KALISH, piano | |
| BERLIOZ | |
| Requiem *(Grande Messe de morts),* Op. 5 | 21 |
| TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor | |
| JOHN ALER, tenor | |
| BIZET | |
| Symphony in C | 17 |
| BRAHMS | |
| Symphony No. 4 in E minor, Op. 98 | 18 |
| Variations on a Theme by Haydn, Op. 56a | 14 |
| BRITTEN | |
| Simple Symphony, Op. 4, for strings | 13 |
| BRUCKNER | |
| Symphony No. 4 in E flat, *Romantic* | 16 |
| BUSONI | |
| *Comedy* Overture, Op. 38 | 22 |

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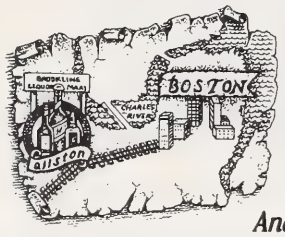
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DEBUSSY
*Jeux—Poème dansé* 17
*La Mer,* Three symphonic sketches 9
*Nocturnes* 9
*Prelude to "The Afternoon of a Faun"* 8

DVOŘÁK
Symphony No. 6 in D, Op. 60 22
Symphony No. 7 in D minor, Op. 70 9

ELGAR
Symphony No. 1 in A flat, Op. 55 6

FOOTE
Suite in E for string orchestra, Op. 63 6

HANDEL
Concerto grosso in D, Op. 6, No. 5 11

HAYDN
Concerto in D for piano and orchestra, Hob. XVIII:11 20
ILSE VON ALPENHEIM, piano
Overture to *L'isola disabitata* 20
Overture to *Il ritorno di Tobia* 19
*The Seven Last Words of Our Saviour on the Cross* 19
LINDA ZOGHBY, soprano
SARAH WALKER, mezzo-soprano
CLAES H. AHNSJÖ, tenor
WOLFGANG LENZ, bass
NEW ENGLAND CONSERVATORY CHORUS,
LORNA COOKE deVARON, conductor
Symphony No. 26 in D minor, *Lamentatione* 19
Symphony No. 82 in C, *The Bear* 20
Symphony No. 83 in G minor, *The Hen* 20
Symphony No. 95 in C minor 7

KODÁLY
Suite from *Háry János* 14

KOUSSEVITZKY
Concerto for Double Bass 1
EDWIN BARKER, double bass

MAHLER
Symphony No. 3 12
HANNA SCHWARZ, mezzo-soprano
WOMEN of the TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
BOSTON BOY CHOIR, THEODORE MARIER, director
*Songs of a Wayfarer* 10
FREDERICA VON STADE, mezzo-soprano

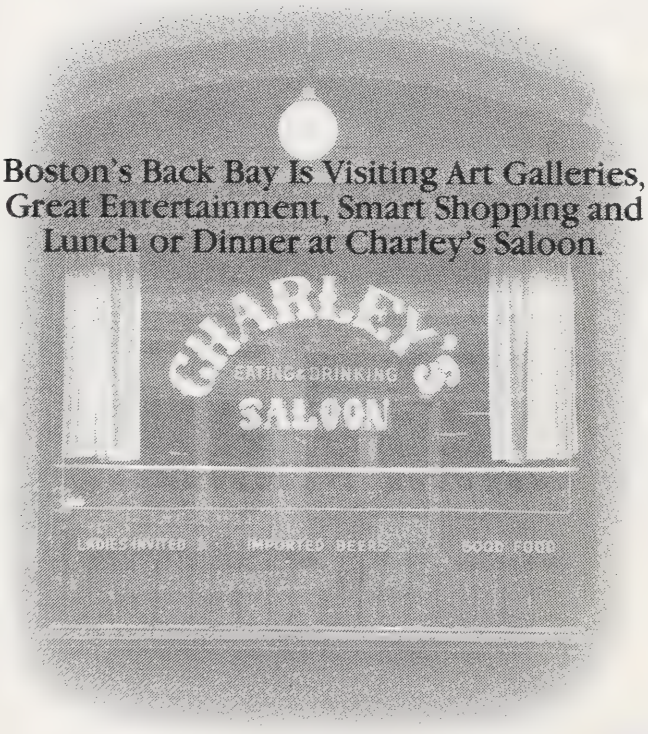
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MARTINŮ
Symphony No. 1 18

MOZART
March from *La clemenza di Tito,* K.621, No. 4 9
Piano Concerto No. 23 in A, K.488 16
MISHA DICHTER, piano
Scena, *"Ch'io mi scordi di te,"* with Rondo, *"Non temer, amato bene,"* for soprano, with piano obbligato 10
FREDERICA VON STADE, mezzo-soprano
PETER SERKIN, piano
Symphony No. 25 in G minor, K.183 (173dB) 13
Symphony No. 28 in C, K.189k(200) 4
Symphony No. 36 in C, K.425, *Linz* 10

PAGANINI
*"I Palpiti,"* Introduction and Variations on *"Di tanti palpiti"* from Rossini's *Tancredi,* Opus 13 14
JOSEPH SILVERSTEIN, violin

PANUFNIK
*Sinfonia Votiva* (Symphony No. 8) 11
(world premiere; commissioned by the Boston Symphony Orchestra for its centennial)

PROKOFIEV
Symphony No. 1 in D, Op. 25, *Classical* 13
Violin Concerto No. 1 in D, Op. 19 14
JOSEPH SILVERSTEIN, violin

SAINT-SAËNS
Introduction and Rondo capriccioso, Op. 28 4
ITZHAK PERLMAN, violin

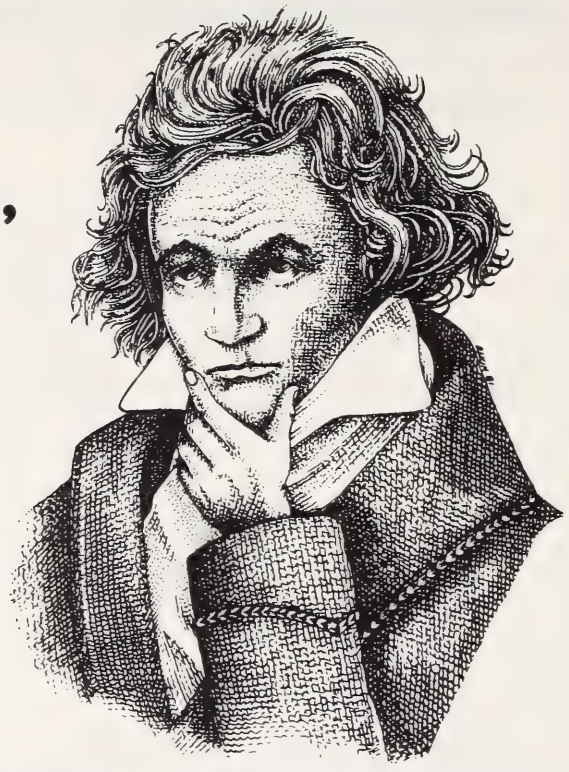
SCHUBERT
Incidental music from *Rosamunde* 17
*Marche militaire,* D.733 17
Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished* 2

SCHUMANN
Overture to *Genoveva,* Op. 81 6
Piano Concerto in A minor, Op. 54 8
MARTHA ARGERICH, piano
Symphony No. 4 in D minor, Op. 120 11

SESSIONS
Concerto for Orchestra 5, 10
(world premiere; commissioned by the Boston Symphony Orchestra for its centennial)

SHOSTAKOVICH
Symphony No. 15 in A, Op. 141 7

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STARER
Concerto for Violin and Orchestra (world premiere) 4
ITZHAK PERLMAN, violin

STRAUSS
*Also sprach Zarathustra,* Tone poem for large orchestra, free after Nietzsche, Op. 30 8
*Don Quixote,* Fantastic variations on a theme of knightly character, Op. 35 15
JULES ESKIN, cello
BURTON FINE, viola
*Ein Heldenleben (A Heroic Life),* Tone poem, Op. 40 8

STRAVINSKY
*Le Sacre du printemps,* Pictures from Pagan Russia 1, 3
Suite from the ballet *Pulcinella* 13

TCHAIKOVSKY
*Francesca da Rimini,* Symphonic fantasy after Dante, Op. 32 4

TIPPETT
Triple Concerto for Violin, Viola, Cello, and Orchestra 9
GYÖRGY PAUK, violin
NOBUKO IMAI, viola
RALPH KIRSHBAUM, cello

VIVALDI
*The Four Seasons* 3
JOSEPH SILVERSTEIN, violin

WAGNER
Overture to *Die Meistersinger von Nürnberg* 1

WEBER
Overture to *Euryanthe* 7

WEBERN
Five Pieces for Orchestra, Op. 10 2

## CENTENNIAL CONCERT CELEBRATION

Sunday, 18 October 1981 at 5 in Symphony Hall

SEIJI OZAWA conducting

BEETHOVEN
Overture to *The Consecration of the House*, Op. 124

VIVALDI
Concerto in D for two violins and orchestra, RV 512
ITZHAK PERLMAN, violin
ISAAC STERN, violin

HAYDN
Concerto in C for cello and orchestra, Hob. VIIb:1
(second and third movements)
MSTISLAV ROSTROPOVICH, cello

VERDI
*"D'amor sull'ali rosee,"* from *Il trovatore*
STRAUSS
Awakening Scene *("Zweite Brautnacht")* from *Die ägyptische Helena*
PUCCINI
*"Signore, ascolta,"* from *Turandot*
LEONTYNE PRICE, soprano

BEETHOVEN
Fantasia in C minor for piano, chorus, and orchestra, Op. 80
RUDOLF SERKIN, piano
BENITA VALENTE, soprano
SUSAN DAVENNY WYNER, soprano
LILI CHOOKASIAN, contralto
JOHN ALER, tenor
DENNIS BAILEY, tenor
JOHN CHEEK, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

BARTÓK
Concerto for Orchestra (finale only)

## HUNDREDTH BIRTHDAY CONCERT

Thursday, 22 October 1981 at 7:30 on the Boston Common

SEIJI OZAWA conducting

BEETHOVEN
Symphony No. 9 in D minor, Op. 125
FAYE ROBINSON, soprano
KATHERINE CIESINSKI, mezzo-soprano
DENNIS BAILEY, tenor
JOHN CHEEK, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

## CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 1981-82 SUBSCRIPTION SEASON

| | Week |
|---|---|
| SEIJI OZAWA, Music Director | 1, 2, 3, 4, 5, 8, 10, 11, 21, 22 |
| SIR COLIN DAVIS, Principal Guest Conductor | 9, 17, Providence II |
| JOSEPH SILVERSTEIN, Assistant Conductor | 6, Providence III |
| CLAUDIO ABBADO | 12 |
| ANTAL DORATI | 19, 20 |
| KURT MASUR | 13, 14 |
| VÁCLAV NEUMANN | 18 |
| MAXIM SHOSTAKOVICH | 7 |
| KLAUS TENNSTEDT | 15, 16 |


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## SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 1981-82 SUBSCRIPTION SEASON

| | Week |
|---|---|
| AHNSJÖ, CLAES H., tenor | 19 |
| ALER, JOHN, tenor | 21 |
| ARGERICH, MARTHA, piano | 8 |
| BAILEY, DENNIS, tenor | 5 |
| BARKER, EDWIN, double bass | 1 |
| CHEEK, JOHN, bass-baritone | 5 |
| CIESINSKI, KATHERINE, mezzo-soprano | 5 |
| DICHTER, MISHA, piano | 16 |
| ESKIN, JULES, cello | 15 |
| FINE, BURTON, viola | 15 |
| IMAI, NOBUKO, viola | 9 |
| KALISH, GILBERT, piano | 22 |
| KIRSHBAUM, RALPH, cello | 9 |
| LENZ, WOLFGANG, bass | 19 |
| OPPENS, URSULA, piano | 22 |
| PAUK, GYÖRGY, violin | 9 |
| PERLMAN, ITZHAK, violin | 4 |
| ROBINSON, FAYE, soprano | 5 |
| SCHWARZ, HANNA, mezzo-soprano | 12 |
| SERKIN, PETER, piano | 10 |
| SERKIN, RUDOLF, piano | 2 |
| SILVERSTEIN, JOSEPH, violin | 3, 14 |
| VON ALPENHEIM, ILSE, piano | 20 |
| VON STADE, FREDERICA, mezzo-soprano | 10 |
| WALKER, SARAH, mezzo-soprano | 19 |
| ZOGHBY, LINDA, soprano | 19 |
| | |
| BOSTON BOY CHOIR, THEODORE MARIER, director | 12 |
| NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor | 19 |
| TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor | 5, 12, 21 |

## WORKS PERFORMED AT SYMPHONY HALL CHAMBER PRELUDES DURING THE 1981-82 SUBSCRIPTION SEASON

| | Week |
|---|---|
| BEETHOVEN | |
| Quartet in F minor, Op. 95, *Serioso* | 2 |
| Sonata in A for cello and piano, Op. 69 | 3/7 |
| Sonata No. 8 in G for violin and piano, Op. 30, No. 3 | 2/3 |
| Trio in D, Op. 70, No. 1, *Ghost* | 2/3 |
| BRAHMS | |
| Trio No. 2 in C for piano, violin, and cello, Op. 87 | 14 |
| DEBUSSY | |
| Sonata for cello and piano | 9 |
| Sonata for violin and piano | 9 |
| ELGAR | |
| Quintet in A for piano and strings, Op. 84 | 6 |
| FOOTE | |
| Three pieces for flute and piano, Op. 31 | 6 |
| HAYDN | |
| *The Seven Last Words of Our Saviour on the Cross* | 19 |
| String Quartet in F, Op. 74, No. 2 | 20 |
| String Quartet in D, Op. 76, No. 5 | 19 |
| KODÁLY | |
| Duo for violin and cello, Op. 7 | 14 |
| MOZART | |
| Duo No. 1 in G for violin and viola, K.423 | 13 |
| Duo No. 2 in B flat for violin and viola, K.424 | 20 |
| Trio in E flat for piano, clarinet, and viola, K.498, *Kegelstatt* | 13 |
| Trio in C for piano, violin, and cello, K.548 | 9 |
| SAINT-SAËNS | |
| Sonata in D for oboe and piano | 3/7 |
| STRAVINSKY | |
| Suite from *L'Histoire du soldat,* for violin, clarinet, and piano | 13 |
| TCHAIKOVSKY | |
| Trio in A minor for piano, violin, and cello, Op. 50 | 7 |
| WEBERN | |
| Rondo for String Quartet | 2 |

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## CHAMBER PRELUDE PERFORMERS DURING THE 1981-82 SUBSCRIPTION SEASON

| | Week |
|---|---|
| ALDERMAN, JEAN POOLE, piano | 2/3 |
| ARZEWSKI, CECYLIA, violin | 14 |
| BABCOCK, MARTHA, cello | 20 |
| BENNES, GAYE, Piano | 3/7 |
| CAMBRIDGE QUARTET | 19 |
| (Sheila Fiekowsky, violin; Nancy Bracken, violin; Bernard Kadinoff, viola; Robert Ripley, cello) | |
| DEVEAU, DAVID, piano | 9 |
| DeVORE, PATRICIA, piano | 7 |
| ELIAS, GERALD, violin | 20 |
| FELDMAN, RONALD, cello | 14 |
| FRANCESCO STRING QUARTET | 2 |
| (Bo Youp Hwang, violin; Ron Wilkison, violin; Robert Barnes, viola; Joel Moerschel, cello) | |
| GABRIELLI STRING QUARTET | 6 |
| (Alfred Schneider, violin; Raymond Sird, violin; Earl Hedberg, viola; Karl Zeise, cello) | |
| HODGKINSON, RANDALL, piano | 13 |
| KNUDSEN, RONALD, violin | 7 |
| LEGUIA, LUIS, cello | 3/7 |
| McCARTY, PATRICIA, viola | 13 |
| MILLER, JONATHAN, cello | 9 |
| MOERSCHEL, JOEL, cello | 2/3 |
| MOYER, FREDERICK, piano | 6 |
| NORDSTROM, CRAIG, clarinet | 13 |
| OSTROVSKY, FREDY, violin | 2/3 |
| PATTERSON, JEROME, cello | 7 |
| ROSEN, JEROME, violin | 13 |
| SMIRNOFF, JOEL, violin | 9 |
| SMITH, FENWICK, flute | 6 |
| THORSTENBERG, LAURENCE, oboe | 3/7 |
| URITSKY, VYACHESLAV, violin | 20 |
| WOLF, ANDREW, piano | 14 |
| ZARETSKY, MICHAEL, viola | 20 |

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Berkshire Eagle
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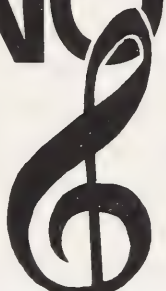


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FOR SYMPHONY HALL, CONCERT, AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T."

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), WMEM-FM (Presque Isle 106.1), WEVO-FM (Concord 89.1), WVPR-FM (Windsor 89.5), and WVPS-FM (Burlington 107.9). Live Saturday evening broadcasts are carried by WGBH-FM and WAMC-FM, as well as by WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), and WPBH-FM (Hartford 90.5). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.


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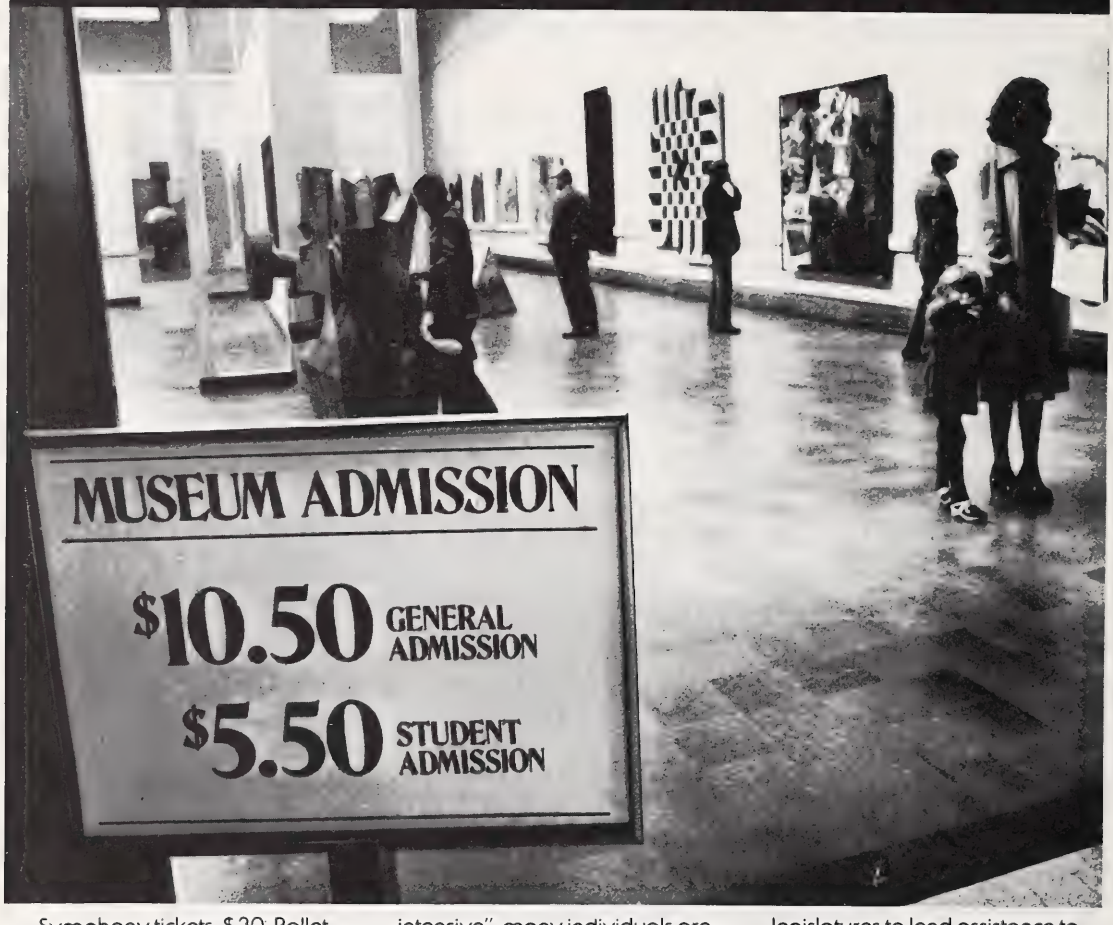


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The difference between operating costs and ticket receipts is an "income gap" made up by gifts—from individuals, government, foundations, and business. Those who can afford to do so, support the arts so that all can benefit.

If you support the arts financially, we urge you to continue to do so as generously as possible. But there are other ways to help. Urge your local, state, and national legislatures to lend assistance to the arts. If you have spare time, volunteer to help in fund raising activities.

Encourage attendance and support among your friends and neighbors. Sponsor local performances and exhibitions. Be a patron, every way you can.

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